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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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MANUFACTURED LANDSCAPES

DIRECTOR JENNIFER BAICHWAL AND PHOTOGRAPHER EDWARD BURTYNSKY TALK ABOUT
HIS PICTURES AND THE FILM THAT UNCOVERS SOME OF THEIR SECRETS [JOSEF BRAUN / 37]

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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the pile of astoundingly horrible CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, we had a rush of typo-spoters who found that we had used the wrong homonyms and some rascally extraneous words—but thankfully nothing like Michael Richards's. Thanks for reading!

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ON THE COVER



ON THE COVER

MANUFACTURED LANDSCAPES / 37
"But it's a real cost/benefit kind of analysis for them: We'll industrialize now, and deal with the problems afterwards—like everywhere else in the world has done."
—Jennifer Baichwal, Toronto director

NEWS



GREEN DAY FOR LONDON? / 6

"The Green Party shares some of that orientation with Preston Manning's early Reform Party, and Preston Manning himself is the person who's identified that commonality, and has said that the next big threat to the Conservatives in Alberta will come from the Green Party."
—Elizabeth May, Green Party leader

THEATRE



A CHRISTMAS CAROL / 32

"There's some part of everyone that understands the 'Bah humbug!' element of *A Christmas Carol*, especially when we're running through shopping malls, elbowing people, listening to the same watered-down version of 'Frosty the Snowman' for three weeks straight."
—John Huston, one-handed Dickens

MUSIC



TOKYO POLICE CLUB / 45

"The sci-fi aspect is not something we intended on—it was an accidental concept EP. It's just something we're all into, we're all geeks."
—Greg Alsop, drummer



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Good work, Harper. No, really!

ANDREW CISAKOWSKI / cisa@vueweekly.com

Is it ever wise for a government to break a campaign promise? Now that the initial panic surrounding the Conservatives' decision to eliminate income trusts has subsided, what are the causes and consequences?

When income trusts were first set up in the mid-'80s, they were a way for mature property and energy companies to pass on their profits to investors. For the first 15 years, the effect on the treasury was minimal; however, as businesses as diverse as pizza chains and telephone directories switched to income trusts, their effect became too large for the government to ignore.

Previous attempts to slow the annual conversion to income trusts had failed. In 2005, the Liberal government made two moves to this end, denying advance tax ruling to companies who considered switching and decreasing the tax on corporate dividends, hoping to make corporations more appealing to investors.

Both attempts failed. In 2006 there was another \$70 billion in announced conversions, and when Telus and BCE (the parent company of Bell Canada) announced their plans to switch over to income trusts, Revenue Canada forecast the losses to the treasury to be around \$1 billion. And then there was the speculated conversion of Encana, Canada's largest company by market capitalization, a move other energy companies would have surely followed. With all these pressures looming, the Conservatives really had no choice but to break one of their campaign promises and plug this ever-growing hole in their treasury.

The source of the hole was not so much with the loss of corporate tax—corporations already pay a lower rate than individuals—nor was it with individual investors, who pay income tax on trust distributions. The source of the hole lay with pension plans and foreign investment. Distributions to pension plans would be taxed only in the hands of future beneficiaries, and with pension plans making up 39 per cent of the 247 publicly traded income trusts worth \$200 billion, this was a large exodus of income for the government. Another 22 per cent of the income trust market was owned by foreign investors, who only pay a 15 per cent withholding tax.

Converting to an income trust was attractive mainly because of the almost immediate boost it gave a company's stock prices. As this boost was rooted in tax restructuring and not in any increase of a company's intrinsic value, it's something a properly functioning market should eliminate. As income trusts linger towards death, the Canadian economy will be better off. ▼



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MAIL LETTERS

DON'T FUCK WITH KALAN

Just finished reading your article on Theresa Sokyra ("Theresa Sokyra gets a little coarse ... well, for her, anyway," Nov 15 - Nov 22) and I must say I totally disagreed with you. Her career is building up steam? Legitimate solo career? Has her new album even cracked the Top 100 on the Soundscan Charts? If it has, it wasn't there long.

Don't get me wrong, I like Theresa, I even went to her last concert in Edmonton. Her new album might be her own songs, but the stuff I listened to on her Myspace site is just totally bland.

As far as, your comment about Kalan Porter goes ("who? Exactly"), we will see what you have to say when his second CD is released.

HELEN STYMERWAGEL

KALAN "FANTASTIC" WRITER AN "IDIOT"

How dare you imply that the fantastic Kalan Porter didn't deserve to be Canadian Idol ("Theresa Sokyra gets a little coarse ... well, for her, anyway," Nov 15 - Nov 22). Theresa's an okay singer I guess, but Kalan is amazing, and if you weren't



such an idiot you'd see his obvious talent.

Also, I don't understand why you had to bash Kalan in article that wasn't even about him. What do you have against this sweet little angel?

CATHY ARSENAULT

THIS IS GETTING A LITTLE PATHETIC, NO?

Theresa's right, by the way ("Theresa Sokyra gets a little coarse ... well, for her, anyway," Nov 15 - Nov 22). Kalan so obviously outdistanced everyone else on the show in talent and class, of

course he deserved to win.

Also, while he seems like an angel on earth, he is definitely not "insufferably cherubic," as your article stated.

LINDA UNO

Vue Weekly welcomes reader responses whether critical or complimentary. Send your opinion by mail (*Vue Weekly*, 10303 - 108 Street, Edmonton AB T5J 1L7) or fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in *Vue Weekly*. We reserve the right to edit for length and clarity.

Prospective premiers try to emphasize the P in PC

CANDIDATES FOR TORY LEADERSHIP TALK UP THEIR 'COMPASSIONATE CONSERVATISM' IN VUE INTERVIEWS

Editors note: Vue contacted front running leadership candidates for the Alberta Progressive Conservative party race in late October, requesting sit-down interviews. Lyle Oberg's campaign did not return any emailed requests. A Ted Morton campaign worker's suggestion for a five-minute phone interview was rejected out of fairness, because it would not permit the same questions that were asked of the other candidates interviewed in the story below. The campaigns of Victor Doerksen and Ed Stelmach also ultimately turned down interview requests, saying they did not have time.

MURRAY SINCLAIR / murray@vueweekly.com

With 35 010 square metres of floor space, the Calgary Exhibition and Stampede's Roundup Centre will be able to accommodate many Alberta Progressive Conservative members intent on celebrating the possible selection of their new leader this Saturday (Nov 25) night.

But how large of an ideological tent will the new leader—and, therefore, Alberta's next premier—pitch when governing the province's diverse population?

The idea that the powerful PCs have become a central vehicle for anyone looking to influence Alberta politics came up in the 2006 leadership race, as traditional Tory foes like unionists bought party memberships to help sway its outcome.

"My focus is for the party to stay a conservative party," says candidate Jim Dinning, the perceived front-runner going into this weekend's first round of the leadership voting (a second ballot will occur Dec 2 if needed).

For the former Alberta treasurer, that means a focus on recognizing and rewarding individualism and entrepreneurial risk-taking, but also having a compassionate side.

Some nurses, teachers and pipefitters he knows of who have joined the process may be union members, but he says they are also "pretty conservative individuals," and "bloody-minded" about it.

Candidate Mark Norris is skeptical that any sort of bloc-voting attempts by groups buying Tory party memberships would work.

"It won't hurt the party or knock us from our conservative roots," he says.

But candidate Dave Hancock says Alberta's PC party has been successful

NEWS | POLITICS

because it has always had a big-tent philosophy, leading to a broad variety of views around the cabinet table.

"Narrowing the party won't help," he warns.

The Edmonton-Whitemud MLA says groups like a disability coalition have affected the open-oriented leadership race's agenda, so he says, they've won in that respect.

"Nobody can overpower the process," adds Hancock, agreeing that members of unions and other groups



JIM DINNING

are not as monolithic as they are thought of.

APPEALING TO A WIDER base of voters comes up when the candidates are asked about winning back Edmonton, where the Tories lost many seats to the Liberals and NDP in the 2004 provincial election.

Hancock says that, in reality, the two opposing parties simply didn't lose any of their traditional votes, while Tory supporters were inspired to stay away from the polls by what became called "the Kleinfeld election" due to the emptiness in Premier Ralph Klein's platform.

The long-time MLA adds Edmonton has a more community-minded political personality, noting how various groups come together to create the city's festivals every year.

"People and human issues in Edmonton have a high priority," says Hancock.

The key to winning capital city voters is to have a future vision focusing on education, arts and culture, environmental sustainability for a growing province and treating people with dignity.

"I've always been a compassionate conservative," says the candidate, a past justice and education minister.

Dinning promises to respect city voters and says he aims to win them back with a serious, diverse plan that will include infrastructure, the homeless, education, the environment,



DAVE HANCOCK

publicly funded health care and the arts.

"Conservatives are there for all Albertans," says Dinning, who spoke of how he was Edmonton-born at a rally in a city bar.

A defeated city MLA and former economic development minister, Norris has promoted his own comprehensive "real plan" that touches on fiscal spending and saving while allowing for quality-of-life factors like education, housing and senior services.

"Edmonton is just as Tory as any other town, if we give them something to believe in," he says, calling the city voters politically astute.

QUESTIONS OF HOW broad the Tories can govern are given an added relevancy with the province experiencing a huge economic boom, pouring bil-

ions into the Tory government's coffers as energy prices have climbed to record highs.

It's prompted many to ask why a province as rich as Alberta has funding shortfalls in some areas or why Albertans pay high tuition or medicare premiums.

While some conservatives see that as leftist whining from special-interest groups, Hancock says his most fiscally conservative friends ask him that question.

Program funding is a constant need, he says, but cautions that the windfall Alberta is experiencing today should be saved and invested for the



MARK NORRIS

future.

Dinning and Norris agree the question about the province's wealth is valid, saying the government is trying to do a major catch up on the hospitals and schools it didn't build while quickly paying off the fiscal debt.

"We let a lot of things slide," says Norris of this infrastructure debt.

Dinning was specific in defending medicare premiums, saying nobody has told him to pull the \$900 million a year the fees provide out of the system.

But Norris spoke more generally about the party "reconnecting with its progressive roots."

"We've got to take care of everybody. There are people not experiencing the Alberta advantage anymore," says the former MLA.

Hancock says the boom has hap-

pened fast and is not trickling down for Albertans like seniors, Assured Income for the Severely Handicapped (AISH) recipients and working people whose wages have not caught up.

"All Albertans should live in dignity," he says.

As well as being caring, the MLA says it makes good fiscal sense to keep people living in their homes and serving as productive society members, instead of being institutionalized at the expense of taxpayers and the economy.

Dinning was again more specific, wanting partnerships between government and homebuilders to house those who have fallen through the cracks in Alberta's boom.

"It's one of the difficult consequences of growth," he says.

All three candidates interviewed vowed not to revive the controversial "third way" healthcare plans, which would have privatized some services and enraged opposition and medicare advocacy groups.

"Albertans said loud and clear to get the first way right," says Dinning. "But also the status quo is not good enough."

The answer is to be innovative, he says, along the lines of a knee-and-hip replacement program within the public system that brought wait times from 47 weeks to six.

Hancock says a teamwork approach can better allocate existing resources and allow for primary-care networks between professionals.

"The third way was undefined. We spent too much time on private versus public. It's not the right discussion."

Norris would also look to the public system for a healthcare solution, but through an audit with an eye on reigning in costs.

"Administration has gone through the roof," he says.

ON THE ENVIRONMENT, Dinning promises to preserve and protect water, air and land, and make Alberta "a world leader" on climate change through an emission-reduction plan.

Hancock makes similar pledges, but also wants to provide incentives for energy efficiency and developing alternate and renewable energy forms.

Norris mentions water, but also

CONTINUES ON PAGE 7

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Will Nov 28 be a Green day for voters in London?

ELIZABETH MAY TALKS ABOUT THE CHALLENGES FACING HER EVER-GROWING PARTY

ROSS MOROZ / ross@vancouverweekly.com

Since taking over the leadership of the Green Party in late August, Elizabeth May has been holding press conferences, travelling the country, commenting on government policy and even scrumming with reporters on Parliament Hill—that is, basically behaving as if she is the leader of a credible, mainstream Canadian political party.

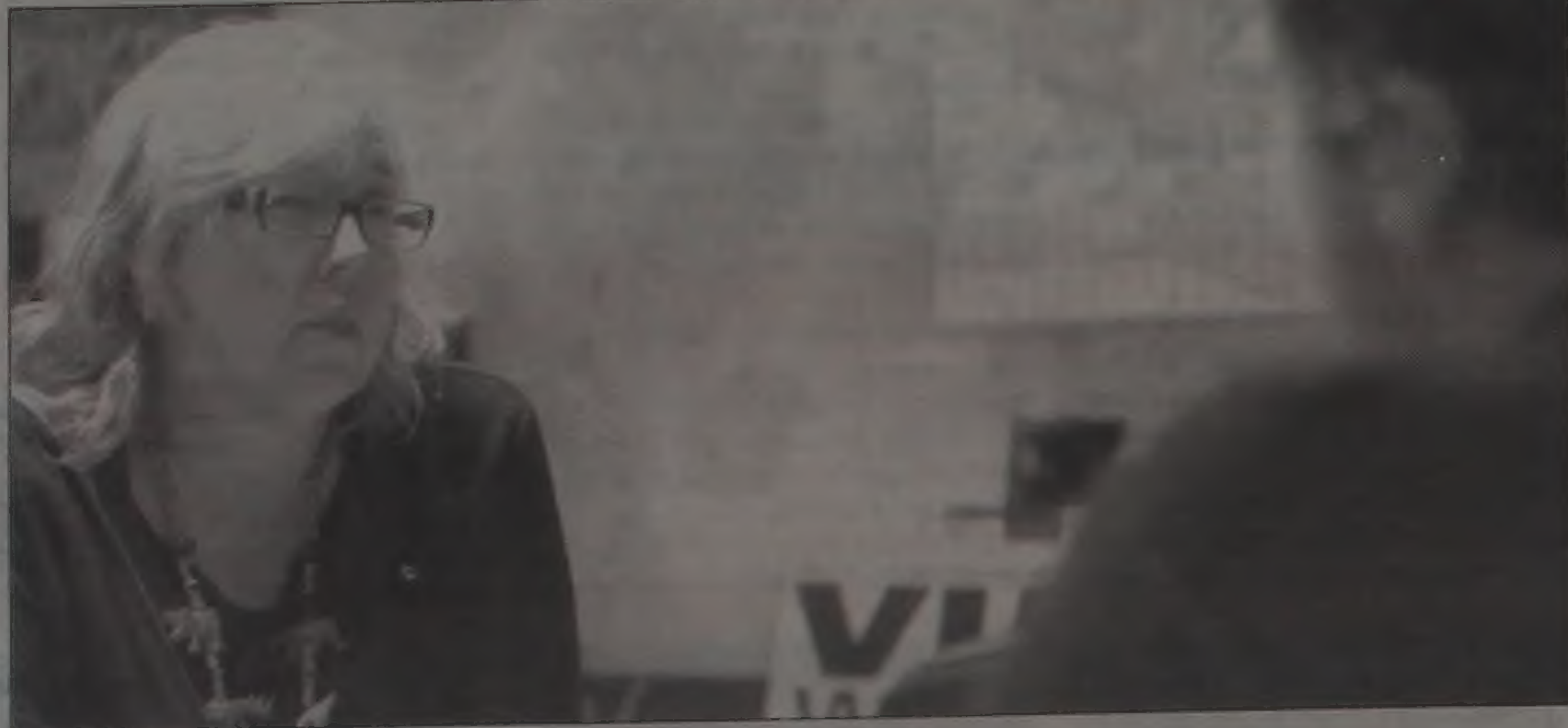
Depending on one's personal feelings about the Greens, the above statement is either inspiring or laughable. On one hand, the Green Party has the support of roughly 10 per cent of Canadian voters, ran a full slate of candidates in the last election and has an ever-increasing profile on the national political scene; on the other, they are regarded in many quarters as a fringe party, are not invited to participate in leadership debates during federal elections and have never elected a Member of Parliament.

That last bit could change this week, however, as May is running in a Nov 27 by-election in the Ontario riding of London North Centre, and while she's up against stiff competition from all parties (the traditional courtesy of allowing a party leader trying to enter Parliament to run unopposed has most decidedly not been extended), her chances of taking the seat and becoming the first Green ever elected to a Canadian legislative body are seen as surprisingly good.

On her last visit to Edmonton, May stopped by the *Vue* offices for an interview. Here are some highlights of the conversation.

VUE WEEKLY: A lot of Canadians continue to view the Green Party as a fringe group. How are you going to convince voters that you're not, say, the Natural Law Party?

ELIZABETH MAY: The last Decima poll had us at 10 per cent—that's just four points



NEWS POLITICS

behind the NDP. We are a serious force in Canadian political life now, and we just have to act like it until there's an election and then we'll be in the house.

VW: A common criticism your party faces from the left is that you are "too right wing." Exactly how far right is the Green Party?

EM: We don't just say as a matter of rhetoric that we're neither left nor right. What we are is outside of those boxes. The NDP in the last two election campaigns really tried to paint the Green Party as somehow right wing, and that's just nonsense. The Green Party is committed to social justice, to human rights, to the elimination of poverty ... we do find a lot of very smart solutions to these problems that people might describe as "right wing," such as using the market and the tax system [to achieve these goals].

VW: You mention the NDP—they seem to be the party most often attacking the Greens. Is this because they perceive that you're taking votes away from them?

EM: We're not specifically targeting the NDP—the place that we have the biggest potential for shifting people's votes is with people who vote Conservative, and that's because most people who have voted Conservative for a long time were originally Progressive Conservative voters, and if they look at Mr Harper's party, they increasingly don't see a place for themselves in that party. Having gone from Progressive Conservative to "regressive conservative" leaves a lot of people out—and there's no question that the Green Party has benefited from that exodus of people who were PCs—who don't want to vote for this current brand of conservatism and have gone their whole lives hating Liberals and hating the NDP, so the Green Party is good home for people who realize they want something different.

VW: This might explain why the Greens, somewhat surprisingly, poll higher in Alberta than in any other province. What is your explanation for the Green's popularity here?

EM: I think one reason is that we are a grassroots populist party and we're not tainted and contaminated with the establishment centrism of the other parties. If you're a prairie populist, you're looking around and saying to yourself "I don't want to be part of those corrupted established parties."

In some not entirely strange way, the Green Party shares some of that orientation with Preston Manning's early Reform Party, and Preston Manning himself is the person who's identified that commonality, and has said that the next big threat to the Conservatives in Alberta will come from the Green Party. There's no question that we believe in fiscal responsibility—our platform does advocate bringing in carbon taxes, but also reducing taxes elsewhere, on income and payroll taxes, so that overall you're not taking in more taxes than you used to, but

you change the signals in the economy quite dramatically. I think in Alberta we'll do very, very well, and I think it has more to do with the grassroots orientation of the party than any of our policy positions.

VW: The most common criticism I hear about the Greens is that you are a "one issue" party. How accurate is that assessment?

EM: We have positions on all of the issues, and we're working on them visibly and publicly, putting forward positions that Canadians will read about in the newspapers and see on TV and say "these Green Party people have the best solutions to these issues."

That said, if the one issue you work on is planetary survival, that is the issue without which nothing else matters. Some parties talk about a balance between the environment and the economy, and I always go back to a quote from the former senior economist to the World Bank, Herman Daly, who said that "the economy is a wholly owned subsidiary of the environment." So we're a one-issue party to the extent that we look at every policy through the lens of does this advance the chances that our kids will have a better world, or does this erode the chances that our kids will have a better world, and that applies to our foreign policy, and why we're very strongly for peace and conflict resolution; that applies to our policies for social justice, eradication of poverty, and, of course, it applies to our environmental and economic policy.

VW: Even for the most optimistic Green supporters, the idea of forming a government in the near future seems pretty far-fetched. However, in a minority parliament, a party with relatively few seats can sometimes

CONTINUES ON NEXT PAGE

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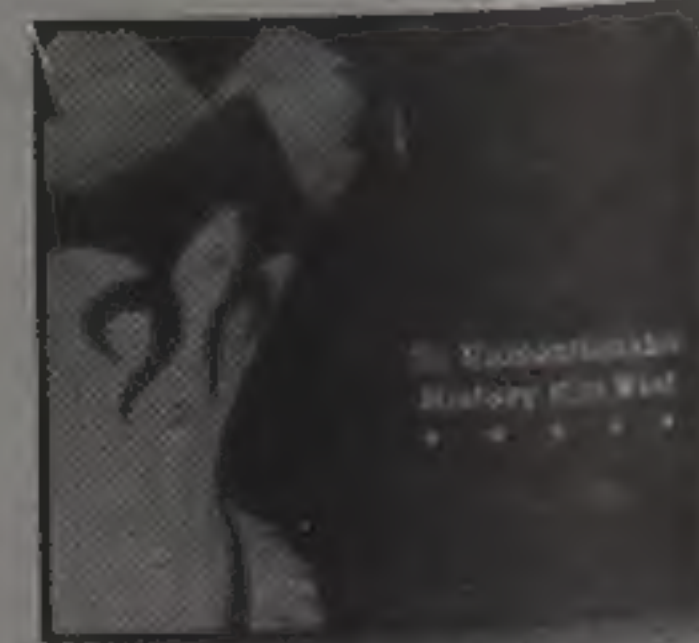
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have a disproportionate influence on policy (I'm thinking of the NDP's involvement with the final budget of Paul Martin's Liberals). With that in mind, what are your goals once you enter parliament?

EM: The goal is to make a difference. Ambitions of power shouldn't cloud our judgment, and I think in some

cases, particularly with the NDP, that feeling of being close to power actually clouded judgment about issues that matter. If you look at where the Green Party—which is a global party and exists in over 70 countries in the world—has really made a difference, it's been by working in coalition with other parties in governments around the world, like Germany, the Netherlands, France, New Zealand. Green Party policies are a lot of the reason that Germany is meeting its Kyoto tar-

gets and shutting down its nuclear reactors at the same time.

VW: So are you looking to be a part of a coalition?

EM: I think the chances of an actual coalition on a permanent basis with the Conservatives are vanishingly small, but with the Bloc, the Liberals or the NDP, certainly there is potential. There is nothing we wouldn't consider on an issue-by-issue basis, though. I had a very, very friendly and

affable phone conversation with Stephen Harper when he called to congratulate me for winning the leadership, and I did say that if he ever thinks there's some issue on which we could be of use to the Government of Canada, please ask. We're open to anything.

VW: Realistically, though, what are the Green Party's chances in the next federal election?

EM: I think we're going to do very

well, but the key is to do well before the election. We need to bring up where we are in the polls, we need to have people join the party, we need more grassroots organizers locally, so that the moment the writ drops you're suddenly going to have Green Party lawn signs everywhere and experiencing this wave of support that's building now. Of course, it's out of our control when the next federal election will be, but we'll be ready. ♥

PC LEADERSHIP RACE

CONTINUED FROM PAGE 5

wants Alberta Environment to tackle problems like oilsands and coalbed methane development, parks and public land management, clean energy sources and climate change.

The three plans touch lightly on what's called a "post-carbon future," where global environmental pressures and consumer demand would mean moving away from using oil as a primary energy source.

Noting high US and Chinese demand for Alberta's oil, Dinning predicts a mix of oil and alternative fuels for the future.

"I don't believe it's an either-or case," he says. "I still see a future for the internal-combustion engine."

With oil prices at about \$70 per barrel, Hancock says bio fuels and solar and wind energy will come on stream as a market response.

"We should be on the leading edge of it," he says of environmental energy technology. "We're good at it."

Norris says the wealth Alberta has now should be put into ecological sciences, along with nanotechnology and film development.

DESPITE THESE PROGRESSIVE overtures, critics charge the Tories are ultimately in the pockets of their big-business financiers, pointing to the lack of rules tightening political financing that have come into place federally and in other provinces.

Campaign financing became another issue within the PC leadership race, with Norris and Dinning releasing their contributor lists and challenging others to follow suit.

Hancock, who promised to disclose all his non-anonymous donors by year's end, disagreed with the "pay the piper—call the tune" argument that contributions buy influence.

"I've never met a politician who would sell his soul for a donation," he says, adding that contributors donate because they agree with him. "It would be silly to give favors based on political donations."

When it was pointed out Tom Goodchild, an Edmonton restaurant owner who rallied against a municipal smoking ban in bars, was on his donor list, Norris countered that he favors a provincewide smoking ban.

He says the list at least provides some transparency, and Dinning agrees, arguing that donor disclosure will bring the sort of public and media scrutiny that will prevent politicians from making special deals with those who help pay for their campaigns. ♥

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HOCKEY | IN THE BOX

DAVE YOUNG AND TB PLAYER
inthebox@vuwweekly.com

Last week was Rematch Week for the Oilers. First they beat St Louis 6-2 four days after St Louis beat Edmonton 5-3. Then the Oilers beat Detroit 4-3 via an extended shootout. This win against Detroit came 10 days after the Wings beat Edmonton 3-0. Then Edmonton beat Calgary 2-1. This came after 170 regular season games all time against the (blech) Flames. The all-time record is now 76-77-19-1 against Calgary. One more win evens it up again.

THE WEATHER STILL SUCKS Stop, take a breath and soak it all in. After a mostly unimpressive road trip, the Oilers capped a four-game winning streak with a win against Calgary—the George Bushes to our Jon Stewarts. The team is sitting near the top of the Northwest Division. Ryan Smyth is among the top goal scorers in the league and the Oiler penalty kill is in the top three in the NHL. But don't hold your breath. I'm sure things are bound to change from great to crappy and back again at least a dozen times this season. DY

I DO MY LITTLE DANCE ON THE CATWALK I got to go to my first game in the press-box last Saturday, thanks to the fine folks at the Oiler front office. (Dave gets to go to every game, but he's been here longer. Jerk.) My main goal was to look professional, look like I fit in and not piss any-

one off. Don't sit in any of the bigwig's seats. Don't knock over anyone's popcorn. Never show emotion. When the Oilers score, nod knowingly and pretend to write something down. When the Wings score, furrow my brow and pretend to write something down. I managed to control myself most of the time, but couldn't help but pump my fist when Stoll scored in the shootout. Hope I didn't blow my chances of a return visit ... TB

BECAUSE WE CAN SWEAR IN THIS PUBLICATION, I'M GOING TO Hey asswipe. Yeah, you at the Edmonton/Calgary game. When the anthem is being sung (especially by a nervous 16-year-old kid but, really, any time) shut your frigging pie-hole. I'm sure everyone sitting around you already knows that "Calgary sucks." Save it. Shut it. In the words of (Jeff, Steve or Jack?) Hanson in *Slap Shot*, "I'm listening to the fucking song." Even the Hansons get it. Catch up. DY

TOO MUCH ANGER ... CAN'T BOO In just under a week, the boo-birds and the jilted will get their chance to catch up with Chris. "I thought Kevin was kidding when he said I just signed a five-year contract" Pronger and call out things like "hello" or "how's it going?" or "I hear Anaheim is neat" or "eat shit and die." Here's a sneaky diversion, Mr Pronger. You weren't here in Edmonton long and may not have heard of this man, but you should fly a guy named Peter Pocklington up to Edmonton and have him accompany you to the game. That will just blow everyone's minds. DY

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Should Alberta follow Norway's example? Well, d'uh!

RICARDO ACUÑA / www.ualberta.ca/parkland

Every once in a while, someone will tell us something that seems so obvious and logical that we feel truly stupid for not having thought of it ourselves.

Last Saturday morning, at the Parkland Institute's 10th annual conference, 400 audience members had just such a moment—a sort of collective “well, d'uh!”

The occasion was a presentation by Norwegian economist Ole Gunnar Austvik, which—despite not once mentioning Alberta—was an amazing exposition of the extent of the short-sightedness, irresponsibility and neglect shown by our provincial government in dealing with our natural resource wealth.

Austvik's presentation was about the way the Norwegian government has structured its oil and gas sector and, more specifically, about the way that it collects and spends revenues from the sector.

Although the talk was full of valuable and important information, there was one part in particular that had participants shaking their heads in disbelief.

Norway spends almost none of the revenue generated by the oil sector. A little bit of it is used to cover whatever small deficit might exist on the government's books in any fiscal year, but the lion's share of it is invested into a fund managed by the Norwegian government (formerly called the Norway Petroleum Fund, but recently re-dubbed the Government Pension Fund).

Because only 4 per cent of the fund's total assets are carried into the operating budget in any given fiscal year, the revenue generated by the fund is protected from inflation as it continues to grow. Half of the fund is invested in stable government bonds, and the other half is invested in the international stock market.

This savings strategy was implemented by the Norwegian government in recognition of the fact that the wealth generated by the country's natural resources today should not just benefit the current generation, but also many generations to come. The strategy was also designed to protect the Norwegian economy from becoming dependent on oil revenues, from burning itself out due to too much oil activity, and from the endemic boom and bust nature of volatile international energy markets.

FOR MANY ALBERTANS, this rationale and strategy will be nothing new, as they will remember the visionary steps taken by former Premier Peter Lougheed in 1976 to establish the Alberta Heritage

Trust Fund for similar reasons. In fact, by the time the Norwegians started investing in their Petroleum Fund in 1996, Alberta's Heritage Fund already had \$12 billion in it.

Today, Norway's fund has a value of approximately \$300 billion (Canadian), and the 4 per cent annual spending allocation—the amount of the fund that Norway's government brings into its budget every year—amounts to around \$12 billion. To put that figure into perspective, that's about the same amount that the Alberta government will generate in total revenue from natural resources this fiscal year. In other words, in 10 years the Norwegians have found a way to make themselves completely non-dependent on oil and gas revenues.

How is Alberta's fund doing? Despite its 20-year and \$12-billion head start, the Alberta Heritage fund currently has a value of approximately \$14 billion. Somehow, in the last 10 years, the provincial government has deprived Albertans of \$298 billion—this from a party and government that prides itself on its fiscal responsibility.

The Norwegians are projecting that their fund will double over the next 10 years—generating more than \$20 billion per year into their government's budget. For the sake of comparison, that amount would pay for all of Alberta's expenses in health care, education, advanced education and infrastructure in the current fiscal year.

Albertans should be outraged at this mismanagement and irresponsibility. That's \$298 billion that our government has taken directly from us, our children and our grandchildren, and put directly into the pockets of oil executives in Texas.

Although the last 10 years worth of investment and revenue are lost to us forever, it's not too late for the government to step up to the plate and start taking its responsibility on behalf of Albertans seriously. Given the Norwegian example, there is no excuse whatsoever for the government to immediately change the way it charges the industry for our oil and gas, and for the government to start seriously saving our resource revenues.

If we start today, and follow Norway's lead, in 10 years perhaps we too could be completely free of our economic dependence on non-renewable resources. Don't let our government give away another \$300 billion on our behalf. ▼

Ricardo Acuña is the Executive Director of the Parkland Institute, an Alberta-wide, non-partisan research centre situated within the Faculty of Arts at the University of Alberta.

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GAMES

INFINITE LIVES

DARREN ZENKO
infinite_lives@vuwweekly.com

"You're not bringing that Nintendo or whatever to the party, are you?"

The lady is not pleased; that damp look of disapproval is stereotypically familiar to the attached male gamer—to the attached male, period—and no matter how many episodes we blubber or bully or "c'mon baby" our way through, it doesn't get easier to take. Because part of us knows we're doing wrong; part of us knows our girls are right to roll their eyes at our escapist toy fetish; part of us understands that bringing a videogame system to a house party—a party whose partial purpose is for your girl to meet a bunch of your friends for the first time—is just *not cool*.

"But, baby," I whine, "It's for work! The Wii is the biggest videogame event in five years, and I need to test it out in field conditions!"

I'd actually started speaking that way; the manner in which Nintendo's PR people shipped me my demo unit lent itself to military metaphors—white delicacy of Wii and accessories foam-fitted into 20 pounds of indestructible aluminum gun case. This kit's meant to travel, and travel hard; the image Nintendo's marketing presents is one of wholesome partytimes, ecstatic toothy shrieks of joy, and if a jubilant, affluent, multiracial crowd of sexy people won't come to Wii than Wii is sure as shit going to come to them.

Pre-party is cocktails and dinner with my girl, her sister and her sister's friend, massive *Miami Vice* drug-money metal suitcase making an odd fifth guest at our table. Even with the Wii boxed and inert, the ladies—hardcore nongamers from the old school, all—are warming up to it, saying its adorable name over and over and giggling, making it a bit of a mascot. Sis snaps pictures with the expressed purpose of making her children jealous. Wii're off to a good start.

At the party I tried to keep things organically focused for a while, bullshitting, beer-cracking, making haphazard introductions in the narrow-halled, small-kitched maze of my buddy's house ... but the Wii would not be denied. Most every boy in the place knew where it was and what it was, returning to the case to sort of gaze and paw and sniff. The air soon filled with this kind of ultrasonic whine, as in that moment when a dog's been waiting too long for treats it knows are there and lets the frequency of its impatience drop into the range of human hearing. Thirty seconds of painless setup later and old-fashioned partying was over, and *Wii Sports* had begun.

A SMASHING SUCCESS! As in, as soon

as we fired that baby up, shit was getting smashed (as, I suppose, were we). The very first swing I took with the Wii's motion-sensing controller, a big-balled aggressive macho bastard of a serve to open my first round of tennis, and I knocked over a totally full bottle of Heineken. A minute later someone kicked over a wine glass. Spectating knees were clocked hard by virtual bowlers; wild home-run attempts nearly knocked noses out of the park; tee-shot backswings came shriekingly close to unsuspecting chins; solid right hooks sent improperly secured controllers flying.

So, yeah: important safety tip, eh? In addition to Nintendo's standard epilepsy warnings, displayed prominently in all their products since 1998 when a bunch of Japanese kids kicked it seizure-style during a particularly flashy episode of *Pokemon*, the Wii has added constant onscreen reminders to tether the Wiimote to your wrist with the provided strap. Nannyish ass-covering advice, I know, but ignore it at your own peril: the gaming blogs are filling up with shot after blurry overexposed, cellphone-camera shot of the butterfingers carnage—spider-webbed televisions, shattered lamps, split lips. Also—and this is personal experience talking—be very careful when Wiiling in an 8x8 room filled with drunkies, especially if said room features a four-foot segment of tree-trunk rather than a coffee table.

Safety issues aside, here's Wii in a nutshell: my fiancée's sister's friend (there a one-word term for this relationship) picked the Wiimote up off the tree-stump to try her hand at tennis. As a woman shade over 50, she's about as far to the shallow outside of the traditional videogaming demographic curve as one can be without being blind, armless and Amish ... but she is a tennis player, and she immediately got into the game, her old skills taking her into a fierce, four-mouthed forecourt rally with the computer opponent. Three minutes later, she was handing off the controller to a hipster her age, giving tips on swing and timing.

That's the kind of scenario that Nintendo execs and ideamen hard in their pants when they conceived the Wii—zero-curve, zero-barrier, intuitive game experience that would just sit there in the coffeetable inviting play by anyone, turning nongamers into happy fans.

I've got a tough customer on my hands, though, the Mikey of videogames, a sensitive creature of crossed arms and zero interest, her anti-game defences strong; we'll see if Wii can recruit Updates as they happen, fellow arcade-raised man-children; if I can get my playing, anything is possible.

(PS: Don't get your hopes up.)

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EMILIE DYER

But the Israeli Defence Force hurt the Palestinians very badly indeed at the beginning of November, in Beit Hanoun, the town nearest to the launch sites of last Wednesday's rockets. The operation lasted for a week, and it killed 60 Palestinians and injured 250. One Israeli soldier was killed. If that kill ratio doesn't stop the rockets, what will?

equation "in which it is not worth it for the Palestinians to fire."

So its operations are less careful than they would be if the civilians in question were Israelis. Consider, for example, the Israeli artillery fire that killed 19 members of the Athamna family in Beit Hanoun a few days after the armoured operation. "A technical failure," said Prime Minister Ehud Olmert, and he was no doubt technically correct. But over 350 Palestinians have been killed in the Gaza Strip since mid-summer, versus two Israelis: one soldier killed in Beit Hanoun early this month, and one civilian killed in Sderot last Wednesday. Yet no amount of pain seems to deter the Palestinians, and now the rockets are getting accurate enough to hurt Israelis.

NO DOUBT ISRAEL CAN also go on shelling and bombing the Gaza Strip and making occasional armoured incursions like that at Beit Hanoun for years, and no doubt it can still count on killing 20 or 50 Palestinian fighters and civilians for every Israeli soldier or civilian who dies. But the Palestinians just don't care any more.

That is not literally true. Of course they care when their kids (or their parents or sisters or brothers) are killed. But in the larger sense, most Palestinians, at least in the Gaza Strip, no longer care how high the price is; they have lost their fear. This poses a deadly danger for Israel, because it means that the traditional strategy of terrorizing the Palestinians into submission no longer works.

Turning points do not normally

announce themselves with great fanfares; you only realize that you have passed them some time later. But this year, for the first time, Israel failed to win a war (in Lebanon). For the first time in 39 years, Israel has really lost control of the Palestinians. And now the United States, after 30 years of military involvement, is on its way out of the Middle East. The American

withdrawal from Iraq is still a year or two away, but the retreat will not stop there.

We are probably still 20 or 30 or even 50 years away from the day when Israel faces a real war for survival. Avoiding that is a very high priority even for Israel's enemies, for a defeated Israel would certainly destroy the Arab world with nuclear weapons before it went under, and (if you

believe the threats of some Israeli leaders) much of Europe as well. That outcome is still far from inevitable, but this is the year when the clock started ticking. ♡

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

11

Hope Spreads Faster than HIV/AIDS

Debra Jakubec, Executive Director

AIDS Awareness week is marked every year around the world during the last week of November, concluding on December 1st, World AIDS Day. The week's focus is to increase awareness of HIV/AIDS, reduce the discrimination faced by those infected or affected by HIV/AIDS, and to promote testing and safer sex practices.

AIDS Awareness Week is important to the Edmonton community, as it brings to light that HIV is a human rights issue and many people still experience discrimination when others find out they are HIV positive. Fear of discrimination prevents people

from seeking information, testing and support, or from acknowledging their HIV status.

This year's AIDS Awareness Week campaign theme is 'Change the World.' Currently, there are 56,000

Canadians living with HIV/AIDS and it is believed that many infected people are unaware of their HIV status. In the first six-months of this year 106 people were infected with HIV in Alberta, and unfortunately, thousands of Canadians still face HIV-related

In the first six-months of this year

106 people were infected with HIV in Alberta

together as one, to learn and to remember those who have passed away from HIV/AIDS. I hope you will take some time during AIDS Awareness Week to find out more about HIV, get tested or join us at one of our events.

Much Has Changed, yet Big Barriers Remain

Robert Wm Smith

As stated elsewhere in these pages, what has not changed since 1982, when the HIV virus was first publicly identified, is the overwhelming HIV/AIDS related stigma and discrimination. The basis for this "intolerance" is systemic and the impacts of this "intolerance" are multiple. Much of the taboo that is suffered by those infected and affected by HIV/AIDS gets its beginnings from the historic claim that this disease only hits those who "choose" to indulge in aberrant sexual behaviours, like homosexuality, or those who "choose" to waste their lives chasing the elusive high of illicit drugs. Both of these beliefs are not supported by today's statistics. HIV/AIDS infections are continuing to rise among youth, women, Aboriginal and Immigrant populations.

These perceptions have made education about HIV/AIDS extremely difficult, and when it comes to sexual health education, our youth are not getting the necessary information that could protect them from HIV and other sexually transmitted diseases. Many of our schools, both junior and senior high schools within the public and private school systems do not actively promote a well-rounded and accurate sexual health education curriculum that gives our youth the tools to keep themselves healthy. Youth are not even getting adequate tools to prevent pregnancy. School boards and parent advisory groups fear a community and political backlash for advocating sexual health education in schools.

In spite of the inroads made in human rights and equality legislation being extended toward the gay and lesbian populations in Canada, the youth in Alberta are still hard pressed to even hear the words mentioned in school, excepting as a slur or name calling. Our youth are left to figure it out for themselves. Particularly in males, those who might identify as gay and who may be most at risk for HIV transmission do not have an outlet to gain a spiritual, emotional, mental and physical context for their lives. They suffer in silence, fearing that they are social outcasts and being honest with family, friends and, more importantly, with themselves will invite social banishment, harassment and even violence.

When you ask, "what can I do to help in the fight against HIV/AIDS?" perhaps consider the following. Intentional avoidance of sexual health education and rampant homophobia remain the root barriers to reducing the transmission of HIV in our modern and prosperous Alberta. This is and will always be unacceptable. If you want to help, become active in making certain our youth have the tools to keep themselves safe from this disease. Petition school boards and parent advisory groups; lobby politicians and faith-based organizations; make certain sexual health education is soundly mandated in your child's school curriculum. Put the spiritual, emotional, mental and physical health of our children ahead of bigotry and intolerance.

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HIV Edmonton's Annual Memorial
7pm Sacred Heart Parish 10821 96 Street

Friday Nov. 24th
HIV Edmonton Memorial Home Dance
4pm Enoch Recreation Centre

Thursday Nov. 30th
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With Michael Phair. Hosted by fabulous Leah
Moment of silence 9pm Woody's 11725 Jasper Ave.

Thursday Nov. 30th
Change for Children - Cafe.
7-11pm Remedy 8931 100th Street

Friday Dec. 1st
HIV/AIDS and the Arts
4pm-6pm
at The Arts 11229 Shaw Valley Rd

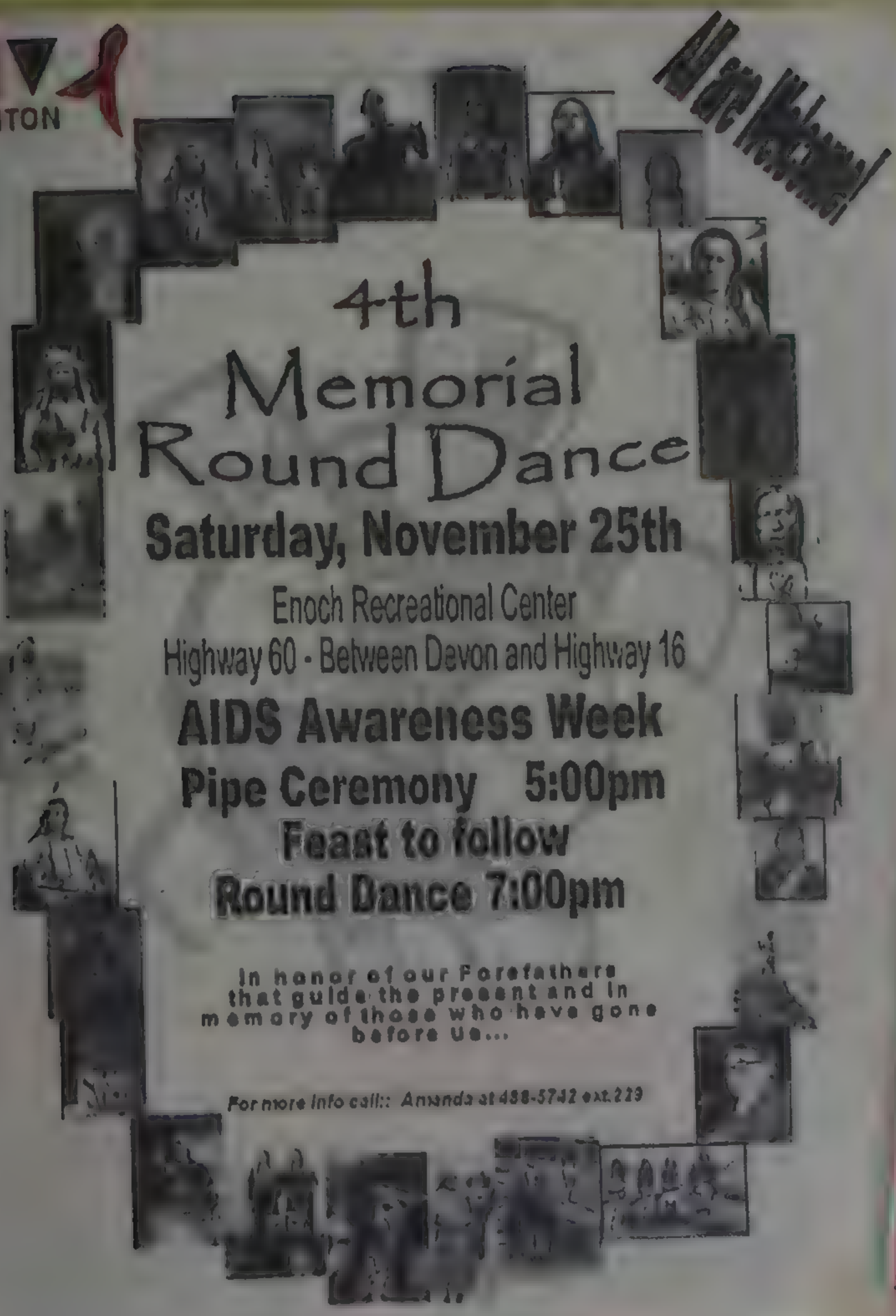
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Does the flu shot do more harm than good?

HEALTH

WELL, WELL, WELL

It sounds like handy technology—flu vaccine patches instead of injections, patches that could be delivered in the mail in the event of a pandemic. Though naturally there are a few teensy little things to consider with respect to vaccination programs in general, like the thimerosal thing, for starters.

Thimerosal is a mercury derivative that's been used as a preservative in vaccines for years, even though we've known from the start that mercury is toxic to our brains. It is, thankfully, no longer used in childhood vaccines in Canada, but it is still used in flu vaccines, because adult brains are less susceptible to toxicity than developing ones.

Government and mainstream medical journals have long insisted there is no risk with thimerosal, but thimerosal is 50 per cent ethyl mercury, and ethyl mercury is even more toxic than elemental mercury. And mercury and aluminum combined (aluminum is also present in vaccines) have a synergistic toxicity that takes mercury from a one per cent mortality rate in the lab to a 100 per cent mortality rate.

But they keep saying it's safe, and that levels are low enough so as to be inconsequential, so maybe I'm being paranoid.

But if one nanomolar level of mercury (whatever that is) suppresses immune function (which has been demonstrated), and if vaccines contained well over that

level prior to the removal of thimerosal from children's vaccines (which they did), and if we were still being told they were perfectly safe for our children (which we were), why would I not err on the side of being paranoid?

We're supposed to trust them, even though safety studies published in mainstream medical journals tend to be funded by the pharmaceutical firms who make the vaccines, and even though many experts actually in favour of vaccine programs have called the controversy over thimerosal a cover-up, and even though

"Pneumonia and flu hospitalization rates for those in the high-risk category (newborns and the elderly) are less than one per cent during flu season."

the US Centers for Disease Control (CDC) wouldn't release their own research until the data had been sufficiently massaged.

We're supposed to trust them, whoever they are, even though all this has been known for years, and mercury is only now being removed from vaccines.

And we're supposed to mistrust the skeptics, and the vaccine experts who say that thimerosal should be completely banned for use in humans, and those who remind us that tiny shots of mercury is what is used to give animals autoimmune disease in the lab. They're alarmists, remember?

THEN THERE'S THE WHOLE efficacy thing to consider with the flu vaccine. Every

year health officials make educated guesses about which flu strains are most likely to bug us the following year and, if they guess right, the efficacy in groups most recommended for the shots (those over 65) is 30 to 40 per cent. And that's if they guess right, and that stat is from the disease control experts, by the way.

The funny thing is, with or without a flu shot, pneumonia and flu hospitalization rates for those in the high-risk category (newborns and the elderly) are less than one per cent during flu season.

Not to minimize the suffering of those who become very ill with the flu, but mass immunization just doesn't make sense, at least not to this admittedly skeptical but also logical mind.

Others infinitely more intelligent and informed than I have been saying the same thing for years—former US Food and Drug Administration Chief Vaccine Control Officer Dr J Anthony Morris has said there isn't any evidence that any influenza vaccine thus far developed is very effective in preventing the flu.

So since there seems to be a teensy bit of a gap between flu prevention policy and evidence of efficacy and safety, let me brave a brief mention of Tamiflu—the flu medicine being stockpiled like mad in the event of a bird flu outbreak. Its efficacy also is questionable, at best, and I hear there are other killer ways to deal this bug a blow. It's just that they're not the ones that promise big profits for the right people, so we don't hear much about them.

But what else is new? ▽

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SUNSHINE OPENS WITH ITS LEGENDARY POWDER AND ATTITUDE

ROSS MOROZ / ross@vuwweekly.com

First days—at a new school, a new job or, apparently, of a new ski season—seem to have the basic elements in common. Awkwardness, sure, but also nervousness, awkwardness, and no small amount of general disarray, although everything tends to smooth itself out sooner rather than later. And so goes opening day at **Sunshine Village** for both the hill's staff and its skiers. As my friend and I drove through the icy parking lot towards the gondola base station, it occurred to me that I hadn't really checked out or even really looked at my equipment since tossing it in a closet last April. Does everything still fit? Still work? Do I have two poles, skis, boots? This would be embarrassing. It turned out that all I was missing were suspenders for my snow pants, a pretty easy pick-up at the base station's pro shop. Well, usually—it was the first day and I wasn't the only eager beaver who showed up the mountain without suspenders or a toque or some other

SKI AREA

small-but-essential item, and the pro shop was packed with equally forgetful (and equally groggy) early season enthusiasts.

But us patrons weren't the only ones working through first-day jitters. Despite being cheery, helpful and friendly, the Sunshine staff—many of them imported from Australia, New Zealand and Quebec—were a little bit out of their element. The endearingly flustered teenaged Kiwi who helped me eventually find some "pants retainers" (nice regionalism) struggled with the idea of our sales tax.

After fumbling with a calculator, he deducted six per cent from the sticker price of the item. I tried to explain the error; the young man apologized and then deducted another six per cent. I gave him enough cash to cover the full ticket price, but I think he thought I was trying to tip him. I played along, only to hasten my arrival in the growing gondola line.

MY SKI PARTNER and I moved through the line-up quickly and ended up in a gondola car with a quartet of high-school-aged snowboarders from Calgary. Their gear was brand spanking new and appeared to be top-of-the-line. Ours was not. They, like us, were "fuckin' stoked." They planned to "fuckin' rip it up." I have to wonder was I like this when I was 14? Um, no comment.

Arriving at Sunshine Village, we were disappointed to learn that, while most lifts were operational, there were some notable omissions, specifically the Angel quad and Continental Divide chairs, essential for reaching the top of Lookout Mountain. The Goat's Eye Express was also not in operation, although after glancing at the mountain's characteristically early-season wind-swept and barren expanse, this wasn't much of a heart-breaker. Incidentally, the resort has swiftly filled in the gaps since opening day, with 10 out of 12 lifts and 68 out of 107 runs now open (as of this issue going to print).

We concentrated on the smaller of

the resort's three mountains, Mount Standish, for most of the morning, enjoying the surprisingly snowy early-season conditions but cursing the crowds of snowplowing skiers and oft-crashing snowboarders (including, I hasten to mention, our well-outfitted gondola mates).

The line-ups at the bottom of the mountain's two lifts, the Standish Express and the Strawberry Chair, reflected the crowding on the hill, although they could have been reduced with the help of the ubiquitous traffic-controlling staff member, conspicuously missing on opening morning. However, by lunch time, these hill standbys had been located. In the afternoon they were back to forcefully encourage full chairs and taking your turn with iron fists, cute accents and rosy cheeks.

AFTER LUNCH AT the daylodge, my friend and I decided to check out the rest of the mountain, venturing towards Goat's Eye and the Jackrabbit and Wolverine chairs. The crowds were thinner, the line-ups nonexistent, and the conditions even better at

this lower altitude.

I am always impressed by the sheer volume of snow at Sunshine even this early in the season, especially considering, as their advertisements often boast, that all of the white stuff is 100 per cent natural. I was reminded of a cheeky ad from a few years ago showing a pair of heavy overalls belonging to Sunshine's "head snowmaker." The embroidery on the breast read "God." This year it's especially impressive, particularly in the trees, where my friend and I found ourselves occasionally coming to rest in knee-high drifts.

As the day wound to a close the sun began to disappear behind jagged peaks and the afternoon's light breeze whooped up a tad, sending us to the gondola a little earlier than usual (my preferred escape route, the ski out, while impressively already open all the way to the Goat's Eye, did not yet reach the parking lot).

We removed our gear, loaded it onto the rack, and got in the gondola car only to find ourselves sitting next to ... the boarder dudes. Their day? "Fuckin' awesome." ▼

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WINTER 2006

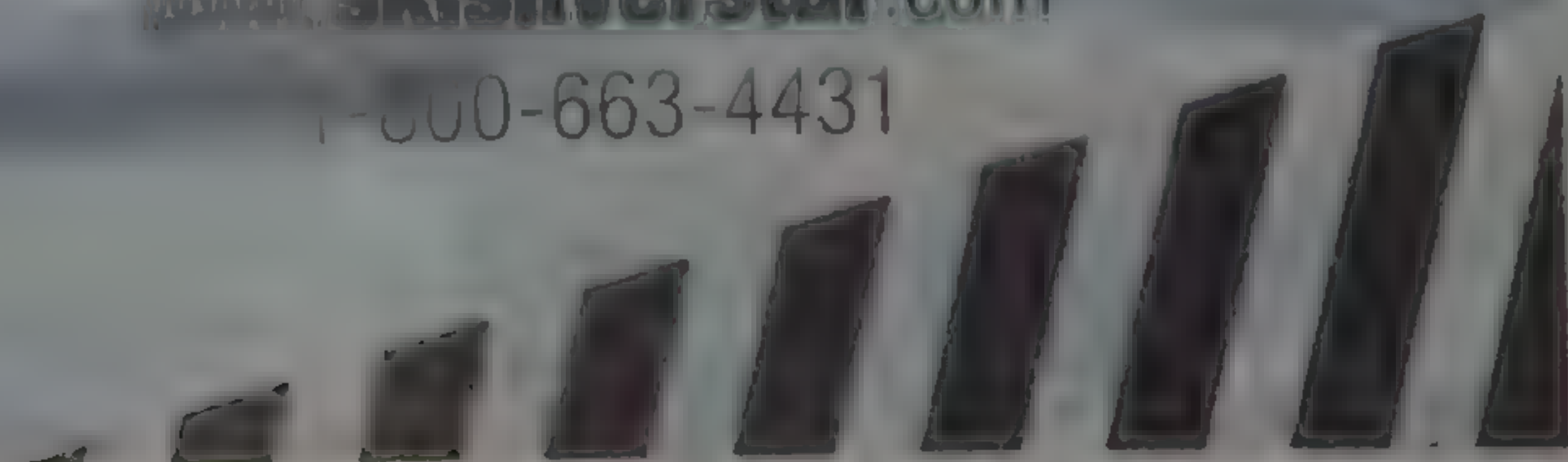
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Wax philosophical on new snow, skinny skis

CHRISTIE SCHULTZ / christie@vuweekly.com

How do you know when it's time to strap on your nordic skis and head out to the nearest park? As long as there's more white stuff on the ground than grass, it's time. And chances are good you won't be alone.

After the depressing lack of snow last year, the generous dump that came the weekend before Halloween signaled the start of what looks to be a great nordic season. (And, besides, how will we relate to today's kids if they don't have at least a few frozen and snowy trick-or-treating adventures?)

With enough snow in Victoria Park to cover the greens handily, my partner and I headed out with our classic skis on what I will call the first Sunday of winter—Oct 29

With temperatures dipping to -15 degrees with the wind chill, I thought we might be the only ones out there. Silly me! Apparently, I'm just a bit wimpy on those first chilly days. By the time we arrived, there were plenty of fresh tracks all over the park and a short loop that was as good as set tracks. In the time we were there that morning, there were a few other classic skiers and several skate skiers taking in the day.

Of course, I'm not exactly a new snow expert. It's only my third year on the skinny skis, but after warming up in the tracks, I was feeling brave enough to try skiing in snow that looked perfectly fresh and new

The lesson? New snow can be crusty, and very capable of scraping off even the most perfect wax. Our skis iced up, probably on account of the trail blazing. If you're going to go classic on fresh snow days, use a few extra layers of wax in your kick zone.

While useful lessons learned the hard way are often the ones that really stick, after a few more days of skiing without any more tips to share, just a lot of fun out there, I thought I might also talk to someone who has a bit more experience.

I SPOKE WITH Mike Stern, touring and loppet coordinator for the Edmonton Nordic Ski Club,

LOCAL NORDIC

about his advice for enjoying the early part of the nordic ski season.

"Early on, we often get a lot of warmer temperatures after the first snowfalls. A lot of people think that they won't be able to ski if they see slushy streets. But the parks near the River Valley are often quite a bit cooler and fine for skiing, especially in the morning," advises Stern. In addition, there are plenty of ski areas just outside of town that are usually a bit cooler than the city, "so it's possible to avoid klutzy even on a day when temperatures get close to zero degrees."

Stern also mentions that he now spends about half his time on skate skis and half on classics. "You can really extend your season once you learn to skate ski," he says. Skate skiing needs snow, but is a little less attached to temperatures and, of course, needs no tracks.

To start the season off right, the Edmonton Nordic Ski Club has started a Wednesday night drop-in group ski at Goldbar, one of the spots already packed and tracked. Skiers meet at the shelter and are ready to go by 7 pm. So if you're looking to ski with people who might have helpful advice or at least a similar love of the sport, it's the place to go. You don't have to be a club member to show up and ski with the group, though Stern suggests that those who love the sport and its place in Edmonton might consider getting involved or volunteering with the club.

At the start of every nordic season, I can wax longingly about the joys of a weather-dependent sport. There's an exciting challenge in taking advantage of every new snowfall and not knowing when the next fresh stuff will arrive. What temperatures will be like next week. Especially now, with warmer winters the trend, the white stuff really shimmers when it falls. Embrace the anticipation, and enjoy the snow! v

Increase your wingspan

BARBARICH / bobbi@vuweekly.com

Ever wonder who made your snowboard? Lib-tech does, so they had pro-rider Jamie Lynn sign the very board he designed.

But that's just the surface—the Phoenix was ingeniously designed for both high speed and freestyle performance, versatile enough to conquer everything from backcountry to the rails. Lib-tech sets a precedent for the snowboard industry by providing technological advances for the demanding expert.

Multi-step construction makes the Phoenix extremely durable. The sandwich ends keep damage to the gorgeous paint job to a minimum. On the underside, the TNT base is the best available. Not only is it lightning fast, but it also needs less maintenance than other bases, requiring less wax, less often. The

GEAR

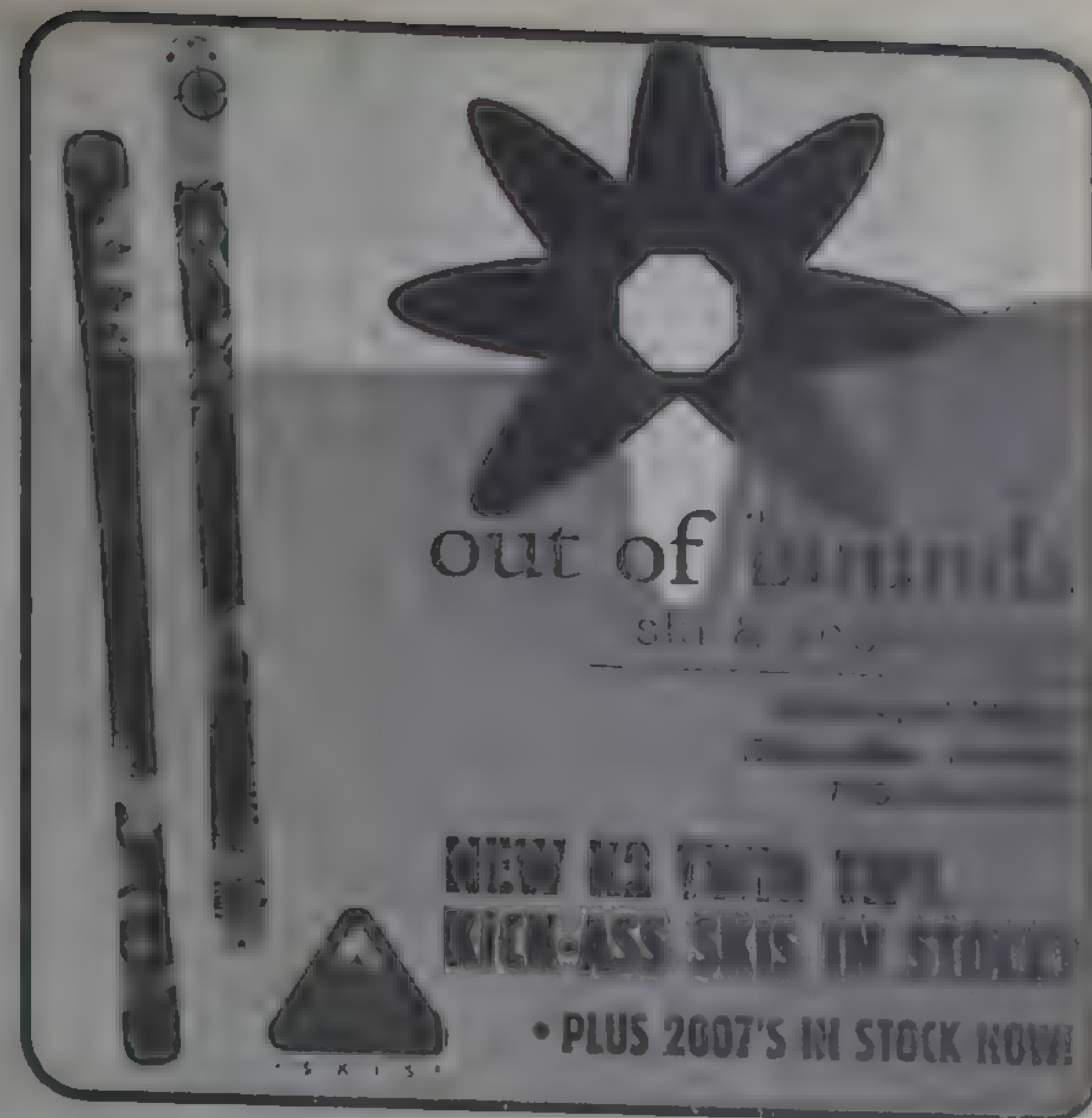
LIB-TECH PHOENIX

sidewalls are a Lib-tech innovation, tough and extremely light to give you the ability to move quickly through demanding tricks. Radial side-cuts ensure snag-free take-offs and solid landings, cutting into snow in any condition. While the sturdy sandwiches allow you to obliterate obstacles, it's the cap between your feet that launches you beyond the competition.

BENEATH YOUR FEET, inside the Phoenix, is an explosive present for control freaks: the Quad Axial Torsion Box. The torsion box is a fiberglass

wrap that surrounds the core, herculean in strength and light as hair. If you've had trouble convincing your friends of your pipe prowess, pick up a Phoenix this season and blow them out of the park. This board is made to pop. The core is a wood alloy made from the highest compression wood ever to grace a snowboard, helping you reach hair-raising heights on those tables and kickers.

But perhaps the most impressive feature of this high-end snowboard line is the mythical Golden Fleece. The Phoenix contains twice the volcanic basalt of any other board and is precisely 92 per cent stronger than fiberglass. The result? Volcanic pop. Pop off cliffs, rails, pipes, whatever you may find. And with Jamie Lynn's sock puppet or cat and kitty graphics, you'll look magma-hot doing it. ▽



Scratch that itch

BARBARICH / bobbi@vuweekly.com

If you're itching for a ski with intense control and monster pop, check out Rossignol's Scratch FS. Explosive is the best word to describe Rossi's 2007 Scratch FS design—softer flexing tips and a stiffer mid-section give you extra load to rip up a rail or hop on a half pipe. Rossignol's Weight Reduction System, new 2007 FS skis, makes the model extremely light and low swinging, turning your 360s into 540s.

The advanced to expert skier will certainly appreciate the new feel underfoot. The sidewall construction gives you enhanced edging in icy conditions. Angled at a 30 degree incline, the sidewalls provide improved swing weight and an overall reduced ski weight compared to previous models. Landings become soft and precise.

The THC hybrid core gives you a "rocking chair" effect to propel you into jumps for huge air. The core is made from three different materials: isocore keeps the ski light and alive, wood yields quick response and a tangible ski-to-snow feel and microcell expertly absorbs shocks and vibrations. Combine these materials with parabolic fibre placed throughout the core to

GEAR

ROSSIGNOL SCRATCH

increase fibre density and you get crazy pop in the park.

BUT THE SCRATCH FS is also versatile. Two mounting points give you the best of any snow day: the back mounting point is for all-mountain skiing and the forward mounting position is for pop in the park. At 84 mm underfoot, 109 mm in the tail and 116 mm at the tip, Scratch FS skis can be used all over the mountain. But if you're looking for more powder, Jordan at Out of Bounds recommends the backcountry version (98 mm underfoot). This ski features the same THC hybrid core, giving you big pop even in the powder—a rarity for back-country skis.

If the technical features of this ski do not convince you, perhaps the ladies will. Women are hidden in the graphics on the top sheet and the base, silently daring you from every angle to hit that trick. Rossignol Scratch FS skis are made to inspire. ▽

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Steep names at Louise

COLBECK / hart@vuweekly.com

Lake Louise has renamed their eight back bowls and some of the runs in this primarily black diamond terrain.

The whole area has been dubbed "Powderbowls" with the following individual steeps: East Bowl, Eagle Ridge, Paradise Bowl, the Wall, Sadler Bowl, Whitehorn Bowl, the Ultimate Steeps, Boomerang Bowl and Hector Ridge.

AREA

The Ultimate Steeps, which run right over the back of Mount Whitehorn, has had text added to some of the double black diamond runs, so you can tell your friends to send the rescue party to Adrenaline Rush, Free Fall or Hang On. ▽

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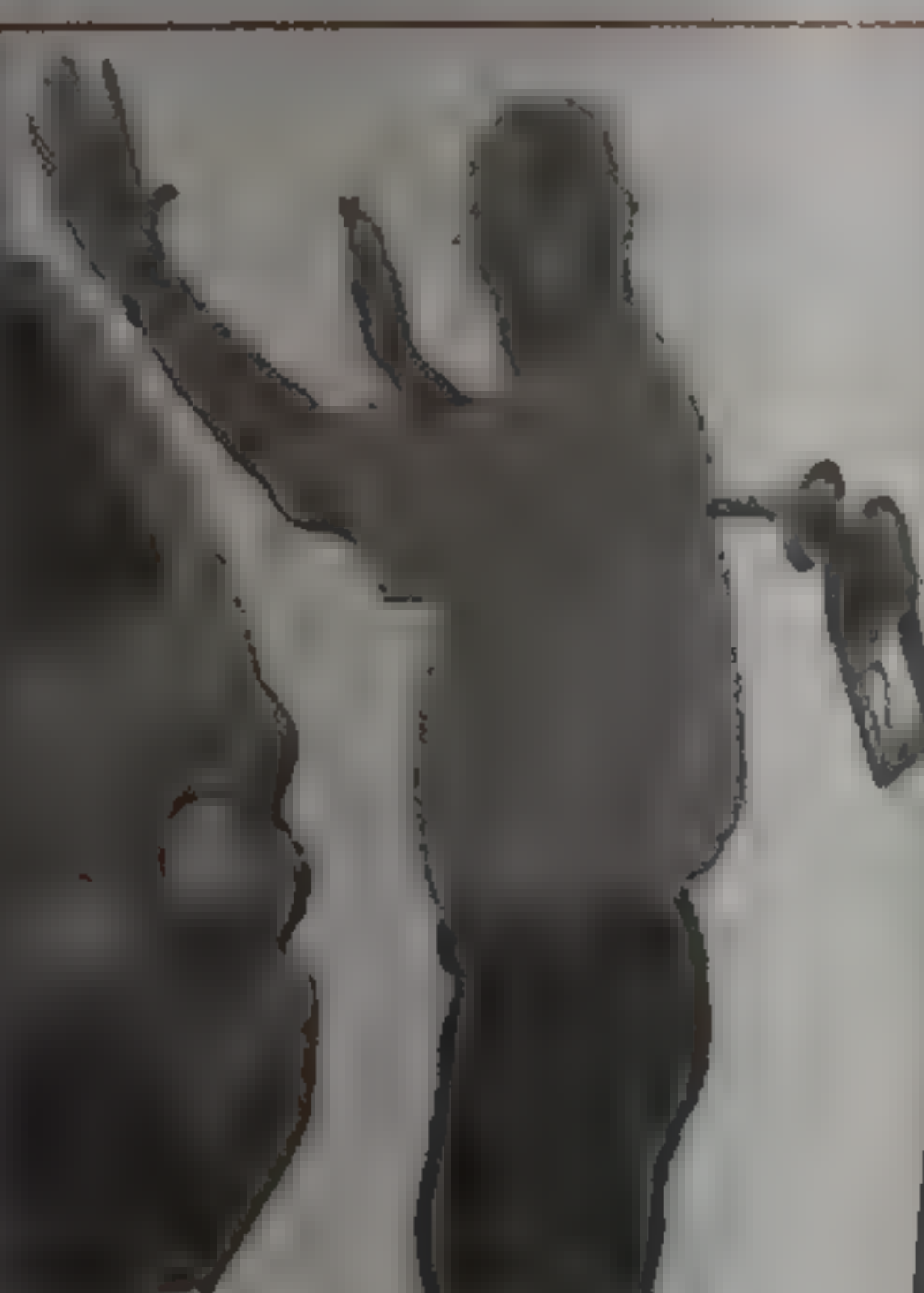
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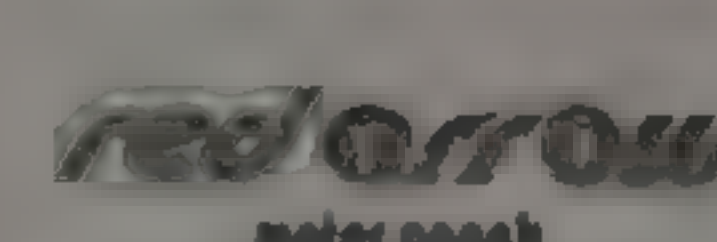
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HER: POLARIS BEANIE BY SESSIONS; TAGRA II GOGGLES BY SPY; PERFORMANCE GLOVES BY SWANY; AUSTIN PANTS AND JACKET BY DRAGE (OUT OF BOUNDS)
HIM: MUSTANG GLOVES BY DAKINE; LEATHERNECK CAMO JACKET AND ACHILLES CAMO PANTS BY SESSIONS; CROWBAR GOGGLES BY OAKLEY; G10 MX HELMET BY GIRO (OUT OF BOUNDS)

Snow Style



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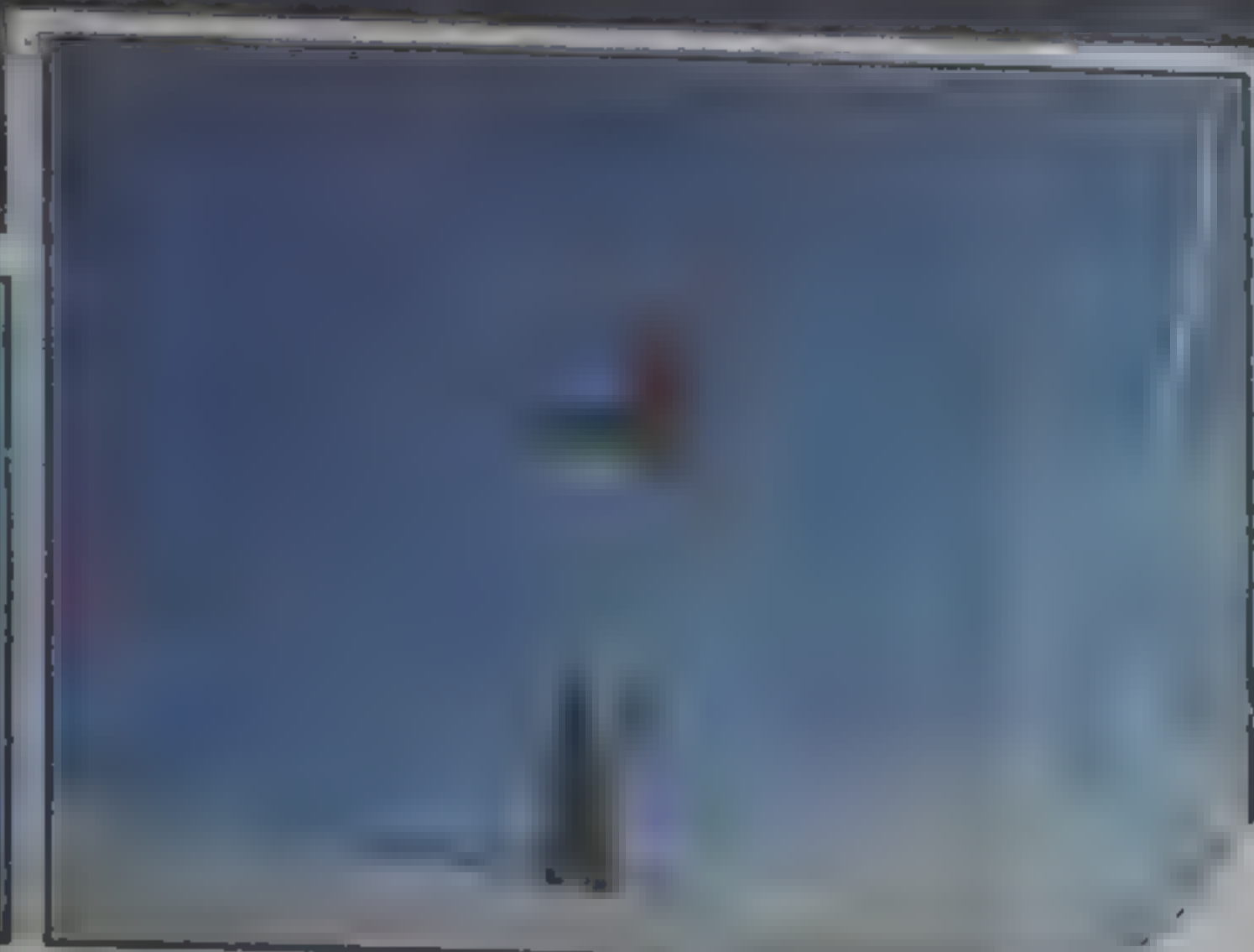
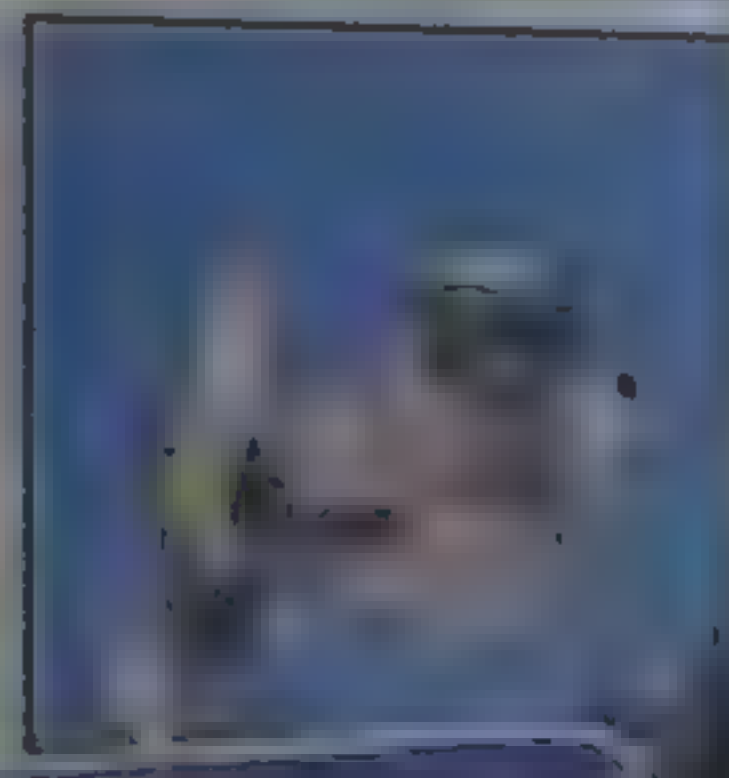
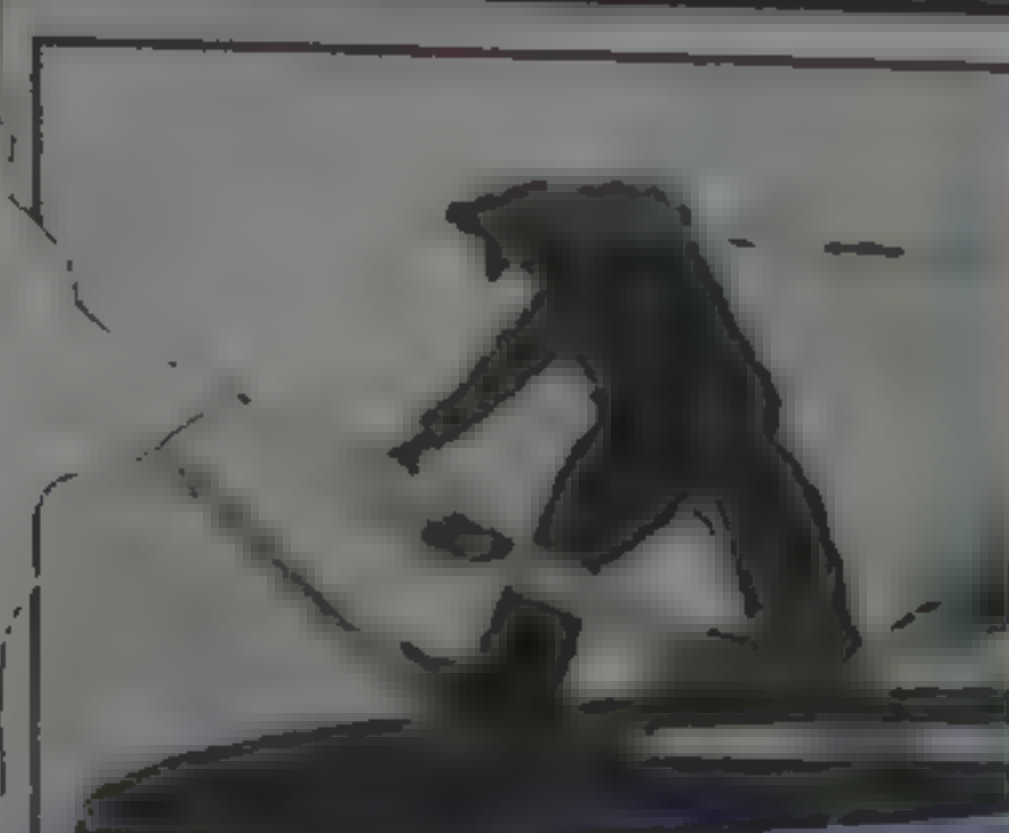
HER: INSULATED JACKET AND PANILLA
PANTS BY VOLCOM (EASY RIDER)

HIM: PHANTOM PLAID JACKET AND
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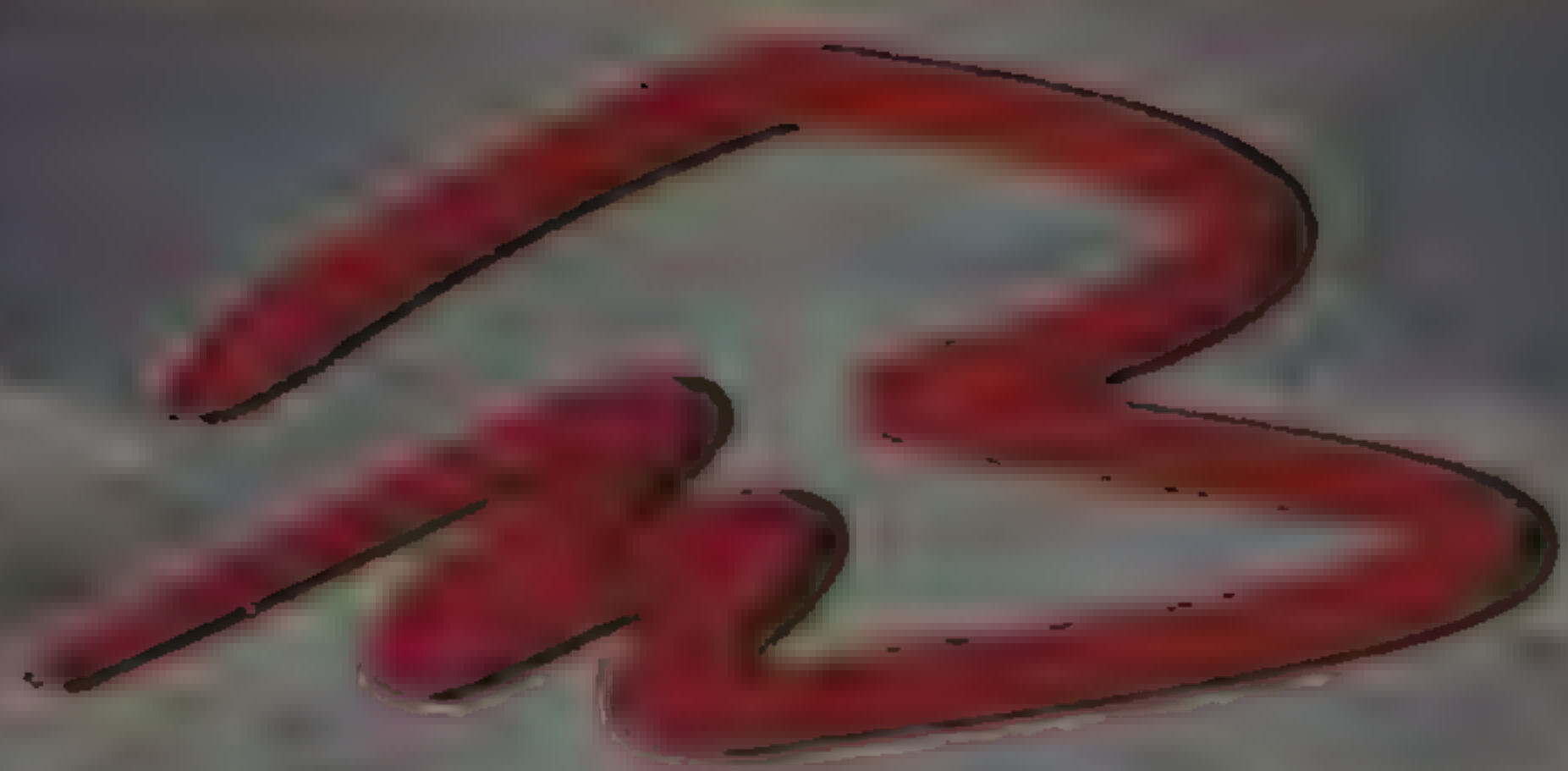
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New Warren Miller features usual craziness and world's biggest snowball fight

HART GOLBECK / hart@vueweekly.com

Warren Miller's adventure film company will be making their annual stop in Edmonton this Friday. Usually we're good for a couple of nights, but unlike Calgary and Vancouver, this year we're only qualified for a single. Must either be declining numbers or the Jubilee wasn't available Saturday, and since I just checked the Jubilee calendar and nothing's going on, I don't know what gives.

Off The Grid will include some familiar terrain footage from Kicking Horse Resort and many extreme shots from Alaska, Vail, Big Sky and others. Along with the usual steep, deep and crazy video montages, this year, as an added feature, they are hyping the world's biggest and best snowball fight.

It will be interesting to see how the crowd responds because the film is not narrated by Warren Miller himself but by ex-skier turned football player

PREVIEW

FRI, NOV 24 (7:30 PM)
**WARREN MILLER'S
OFF THE GRID**
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Jeremy Bloom. The film company has been experimenting with a replacement voice for Miller but so far have been unable to find anyone like the man himself.

I'm really looking forward to the 12-minute trailer to be shown before the main feature. Shot near Pincher Creek at Castle Mountain Resort, this film features the steeps, deeps and a first descent down Mount Haig's cliff-banded east face.

Another bonus this year is the timing of the film. Unlike early showings in previous years, this time we are already into the ski season and we don't have to come down from our adrenaline rush—we can just head for the hills ourselves and hit the slopes a carvin'. ▼

It's why we ski, or board

SNOW SKI TIPS

colin@vueweekly.com

Here is a great quote written many years ago that I think sums up our desire for heading to the hills:

"It seems to me that Canadians' sensibility has been profoundly disturbed, not so much by our famous problem of identity as by a series of paradoxes in what confronts that identity. It is less perplexed by the question 'Who am I?' than by some such riddle as 'Where is here?'"
—Northrop Frye, *The Library History of Canada*

Here is winter; here are long nights and short cold days. Within lies the blues, boredom and envy of warmer climates. It can take you from the heights of ecstasy to the doldrums of depression—it's your choice. Bitch and complain about the weather or use it to boost your pilot light and go kick some snow. This is not a promotion of the EM water park; it is, however, a wake-up call for those of you that do not partake in the many snow sports available around our area.

OF COURSE SKIERS and snowboarders don't want a two-metre dump on our heads. We just want it on the hills. Don't think that the local hills won't help you to achieve winter bliss. The local ski areas can make enough snow to meet our needs. All the local ski and snowboard resorts have snowmaking equipment. If you haven't been out in the last few years, things have improved greatly. It's the crushing of the made snow into a "carveable"

snow that makes the big difference. The new snowcats can scrape up the hard packed snow and ice, chew it up, and lay down a new layer of soft snow every night.

It's in the mountains that we love the huge dumps. Burning a first run in virgin snow will make your heart pound, your adrenaline surge and your mouth salivate. Whatever your preference, local groomers' or Rockies' powder, it's time. You need to get out there. ▼

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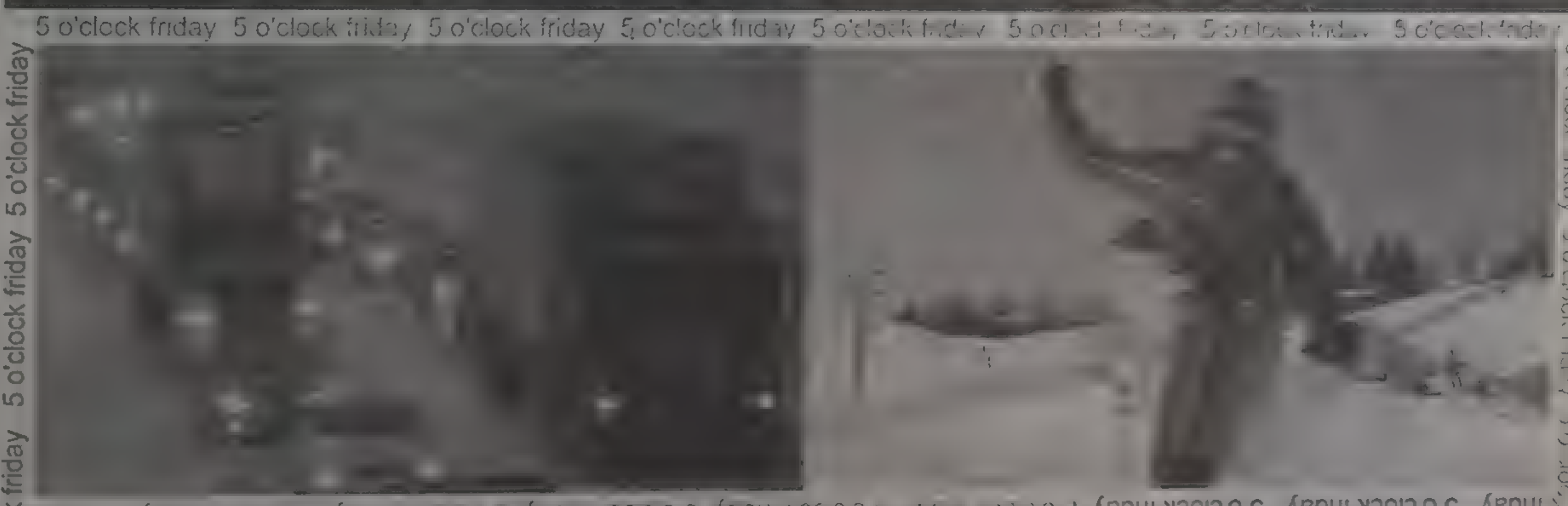


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Have a ball while getting fit for ski season

LACHLAN MACKINTOSH / lachlan@vancouverweekly.com

In the Rockies, the snow has been coming down for a month. Wet and slushy or squalling sideways, the 47 cm that fell before Halloween meant Norquay was open on November 1, earlier than any other mountain in Canada. Sunshine and Lake Louise both opened by Remembrance Day, and are quickly climbing toward the 100-centimetre base mark.

And while downhill skiing no longer requires the skier to strap on skis and climb up the mountain gondola, a good fitness

SKI | FITNESS

ness is still required on the ski hill. My 20-year-old knee injury still creeps into consciousness when I start carving turns on icy early season snow. Will my edge hold? Will my knee hold?

Up at the Banff Centre's Sally Borden Fitness and Recreation facility, my long overdue return to the weight room had arrived. My guide for a 90-minute fitness consultation (\$45) was

Kiley Torti, BA Kinesiology and Certified Personal Trainer. (Visit www.banffcentre.ca/sbb for more on Banff's premiere fitness facility.)

At the Sally Borden Building, new clients begin with an industry standard one-page physical activity readiness questionnaire, PAR-Q and You for people aged 15 to 69. From there Kiley and I chatted about my fitness goals and my brief history of sport-related injuries before tackling the real agenda: how to best train for the upcoming ski season.

Getting fit for skiing or snowboarding involves cardio, flexibility, and strength training, with a focus on the lower body. To actually get in shape and improve your aerobic capacity, the ground rules are that you need to exercise three to four times a week for 20 - 60 minutes.

FLEXIBILITY

For flexibility, Kiley feels that there really isn't anything better than taking a yoga or pilates class. For guys struggling with masculinity issues and yoga, Kiley suggested using some added motivation: "It's a great place to meet women!"

We tried out some of the simple warm-up exercises. Wall sit squats with knees at 90 degrees (leaning against a wall as if sitting upright in a chair), can be done just about anywhere, anytime, at work or at home. Aim for three sets of 30-second squats.

Kiley also incorporated a small stability ball into our warm-up, which is kind of like multi-tasking for you.

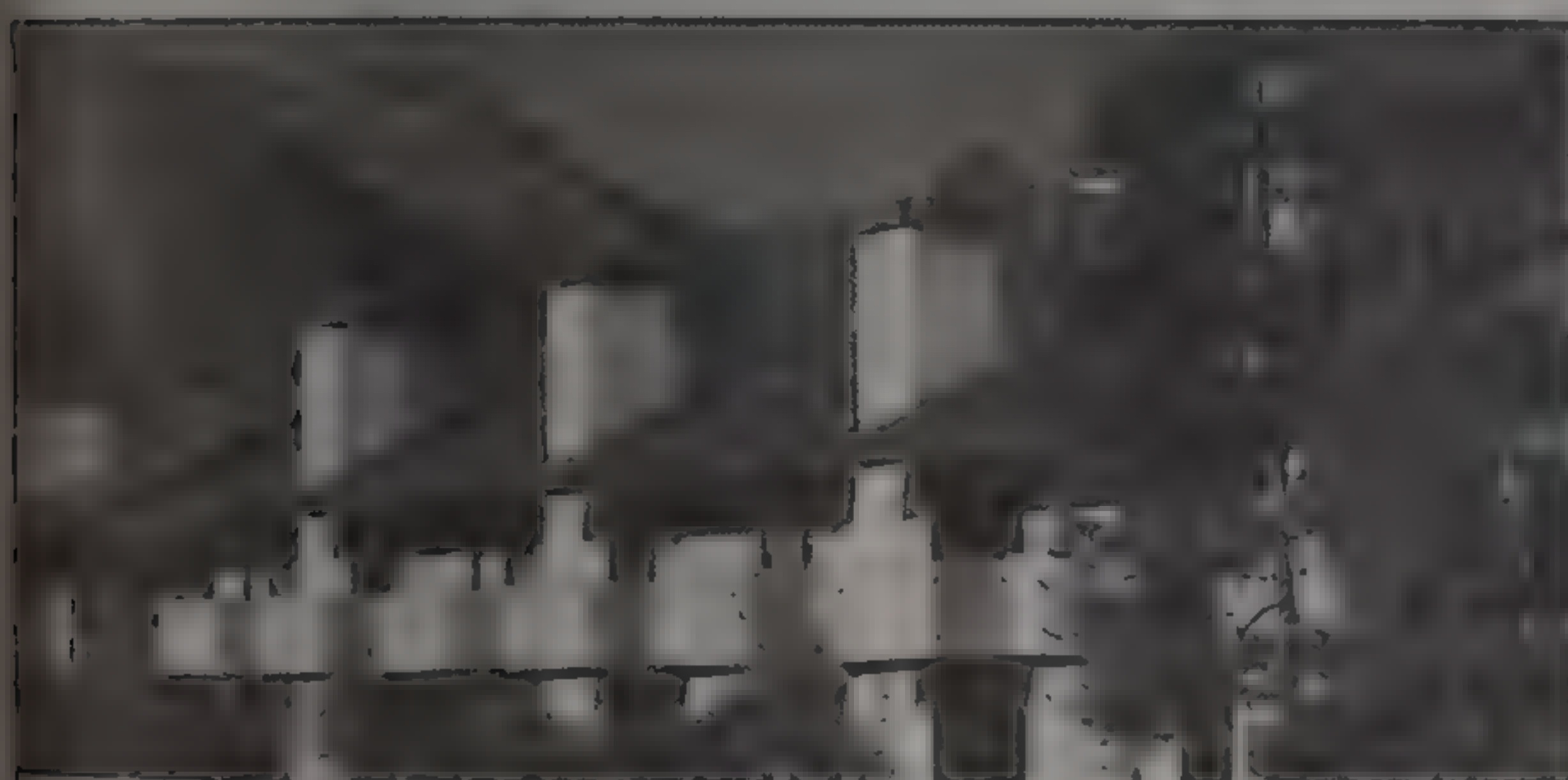
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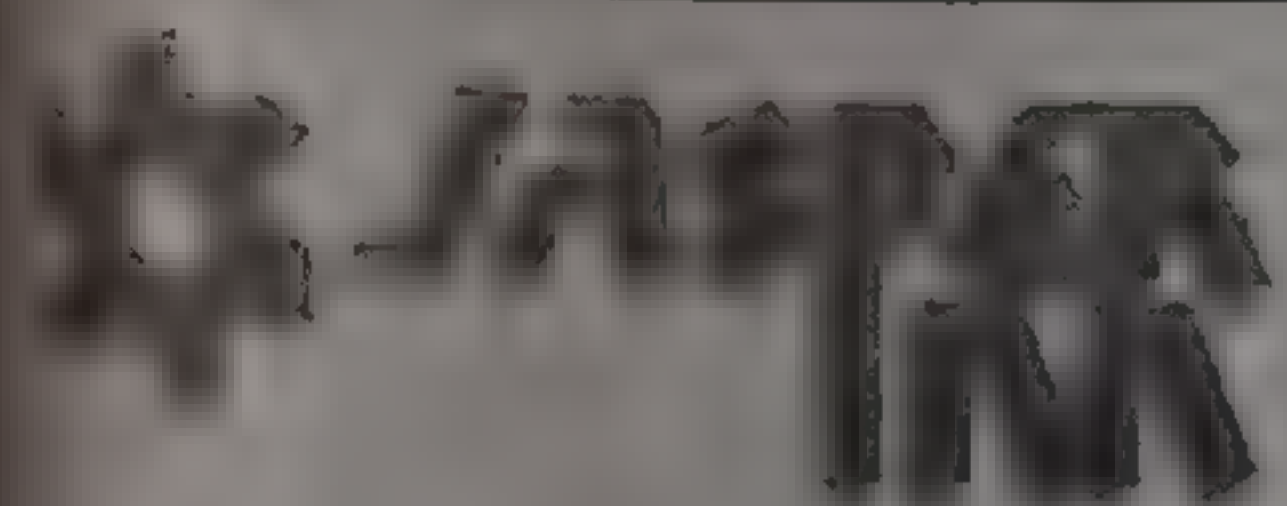


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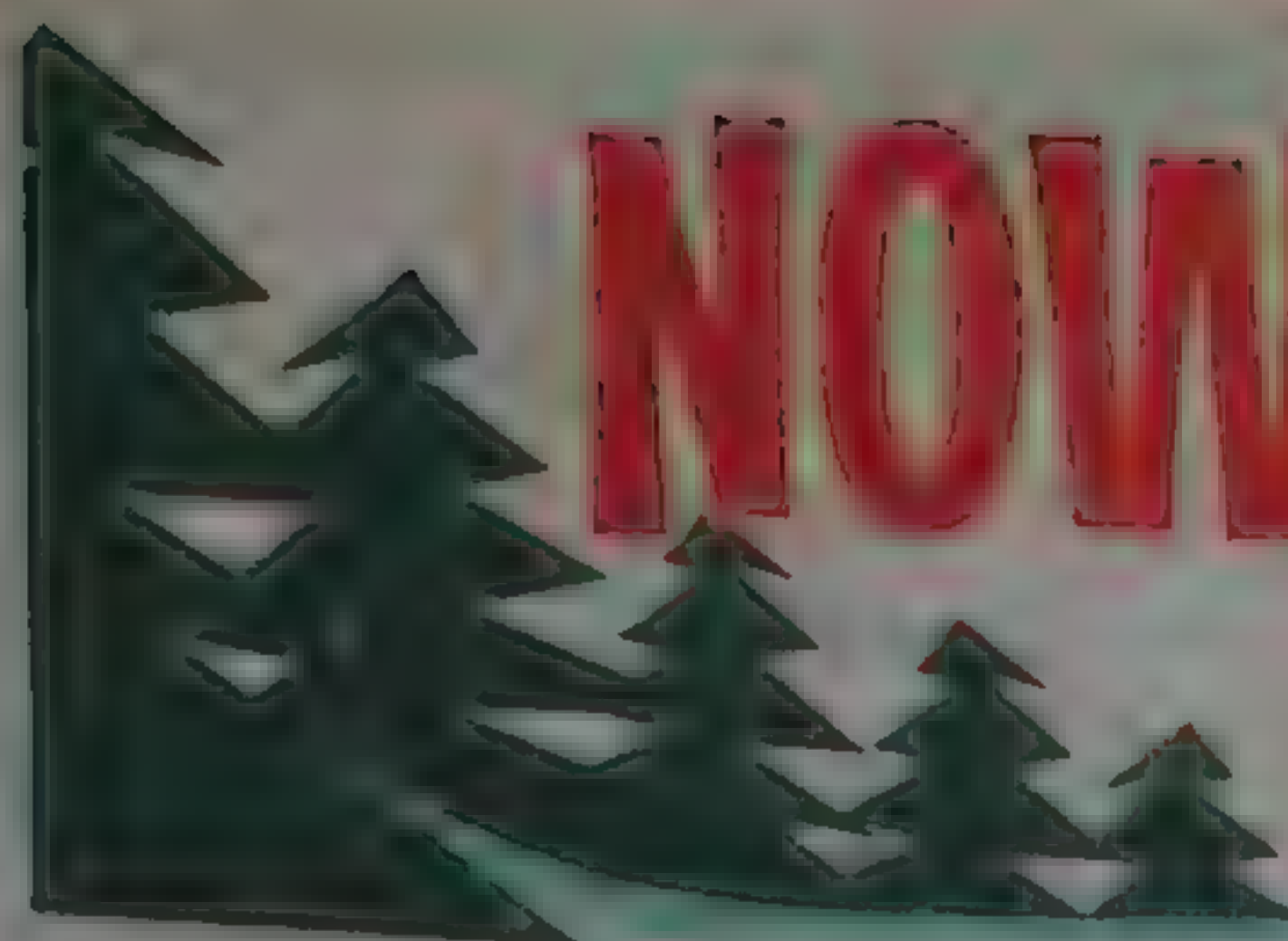
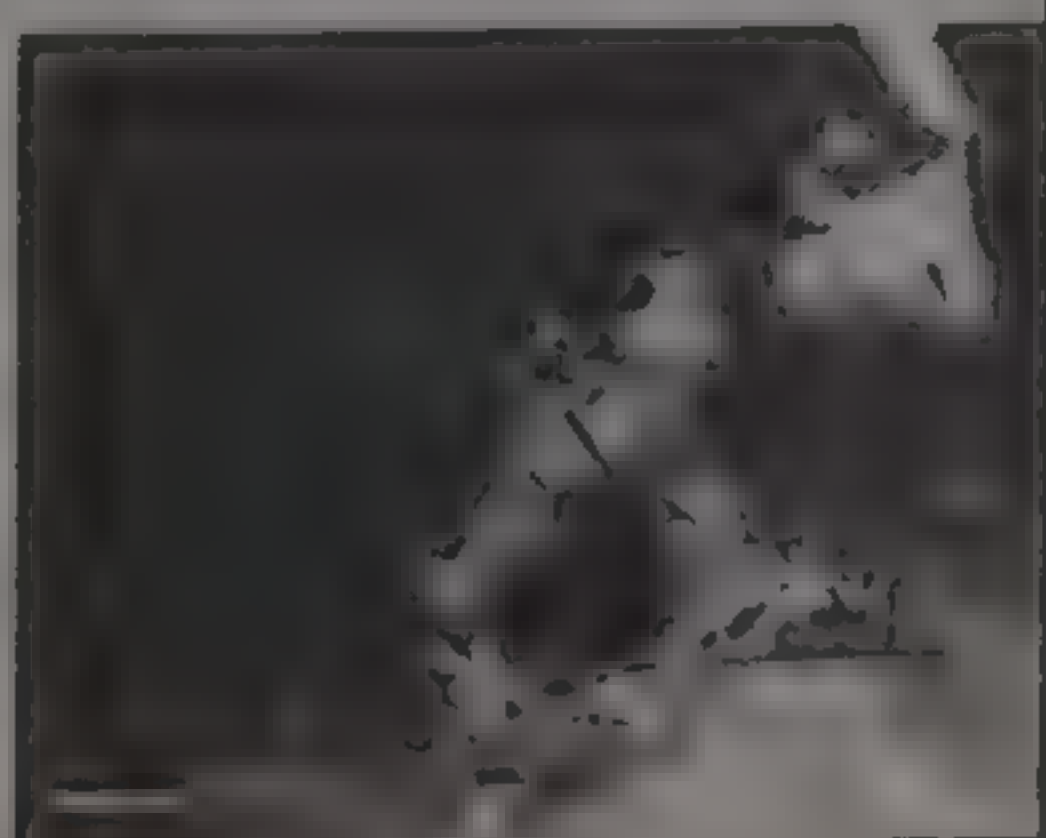
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Putting the boots to an old stereotype

BOBBI BARBARICH / bobbi@vancouverweekly.com

Lange is renowned in the skiing industry for its race-winning boot. Its high-performance fit is tight and stiff for efficient responsiveness and power transfer. For Lange, where performance is key, comfort was traditionally sacrificed.

But this year, Lange is hoping to take the men's freestyle ski market with the men's Freestyle ski. It appears the company may have found a happy medium between precise performance and freestyle fun.

The main difference from previous models is that the new boot is slightly more flexible but stiff enough to remain reactive. The new shell also allows for a slightly wider

GEAR LANGE FREESTYLE

foot with more of an instep than previous models. The width is meant to fit those who find park boots too sloppy but performance lines too tight. These changes will likely allow those who are looking to experience Lange's long history of high-quality boots to find a better fit at a lower price than a performance line.

"An expert skier would likely not find the boots stiff enough," advises Jason at Pacesetter, "so they are best suited for the intermediate to

advanced skier transitioning from a lower-end ski boot."

IN AIMING FOR greater comfort, the Comfort-Flow liner in the Freestyle boot is an upgraded heat-mouldable liner that won't pack out. The shock-toe cap is a neoprene toe box, warm and flexible for impact on landings. Each boot also has four micro-adjustable alloy buckles to let you pinpoint where to ease pressure on your foot.

Promoted for every type of freestyle enthusiast, the Freestyle has a similar construction to the Fluid 90. With the upgraded liner, wider shell and minute adjustability, these boots will comfortably take you wherever your freestyle

Go looking for Trouble

BOBBI BARBARICH / bobbi@vancouverweekly.com

Just like causing trouble, Dynastar Trouble Maker skis are for you. Dynastar has a versatile all-mountain ski, the Trouble Maker makes a statement in every terrain.

Dynastar introduced the Trouble Maker in 2003 and four years later the Trouble Maker is holding true to its reputation of high performance control. It was the first—and is still one of the only—twin-tip ski with edges so precise that they truly carved groomed runs at remarkable speeds.

However, these edges held the Trouble Maker back in the new school market. Previously, jibbers tended to bust the somewhat thin edges. This year, Dynastar has come back to school with its biggest revamp since inception: the double-edge. The Trouble Makers have a solid wood core, no cap and a 90-degree ABS sidewall. The construction is simply better, making it more durable than past years.

AIMING FOR DURABLE versatility with the Trouble Maker, Dynastar added several features to its newest model. The Trouble Maker has "spring blade" technology to give miraculous pop and efficient transitions in the pipe. A

GEAR DYNASTAR TROUBLE MAKER

fat tip (112 mm) lets the Trouble Maker bully its way through powder and slush, yet the sidecut keeps you carving through icy conditions. The reinforced waist transmits power efficiently from foot to board for clean jumps and smooth pipe transitions and the prominent twin-tip also makes the Trouble Maker especially effective for riding switch. The slightly wide 78 mm underfoot ensures stomped landings in the park and good control out of bounds. While the Trouble is Dynastar's more backcountry-specific model at 92 mm underfoot, the Trouble Maker's wide shape still gives it exceptional off-bis capability.

Tagged as one of the most progressive freestyle skis available, the Trouble Maker's balanced flex distribution gives this ski superb ski-snow control and consummate performance in landing colossal jumps. It's an alpine ski with a freestyle threat for those who want high-performance and exceptional control. ▽

Easy Rider Snowboards Skateboards CONDITION REPORT

Easy Rider

Local

Rabbit Hill — 50cm base, 2cm new snow, 5 runs and 5 lifts open
Snow Valley — Growing base, 20cm of new snow, All lifts open
Sunridge — 40cm base, 2cm new snow, 3 runs and 4 lifts open

Alberta

Sunshine — 96cm base, 17cm of snow in the last 3 days, 10 lifts and 68 runs open
Lake Louise — 81-113cm base, 41cm of snow in the past 8 days, 8 lifts and 87 runs open
C.O.P. — 75cm base, 0cm of new snow, 3 lifts open
Wintergreen — Opens Nov. 25
Fortress — Opening date TBA
Marmot/Jasper — 63cm base, 39cm of new snow in the past 6 days, 50/84 runs and 6/8 lifts open
Makiska — Opens Dec. 9
Mt. Norquay — 30cm base, 26cm of snow in the past 7 days, opens Dec. 8
Castle Mt. — 19-90 cm base, 29cm of new snow in past 7 days, opens Dec. 16

B.C.

Silver Star — 50cm base, 17cm of new snow in the past 7 days, opens Nov. 23
Big White — 55cm base, 10cm of new snow in the past 7 days, opens Nov. 23
Apex — 45cm base, 5cm of new snow, opens Nov. 23
Sun Peaks — 62cm base, 22cm of new snow in the past 7 days, 31% open
Fernie — Opens Dec. 9
Kimberley — Opens Dec. 16
Panorama — 75cm base, 24cm snow in the last 7 days, opens Dec. 8
Fairmont — Opens Dec. 15
Kicking Horse — Opens Dec. 15
Red Mt. — Opens Dec. 1
Whitewater/Nelson — 55cm base, 14cm of new snow, opens Dec. 2 (conditions permitting)
Powder Springs — Opening soon

USA

Big Mt. — 21cm base, 18cm of new snow in the past 7 days, opens Nov. 25
49 North — Opens Nov. 24
Mt. Spokane — Opens Dec. 1
Big Sky — Opens Dec. 2 (conditions permitting)
Red Lodge Mt. — Opens Dec. 1
Schweitzer Mt. — Opens Dec. 1
Lookout Pass — 50cm base, 15cm of new snow in the past 4 days, opens Nov. 23
Silver Mt. Resort — Growing base, 10cm of snow in the past 4 days, opens Nov. 24

All conditions accurate as of Nov. 22, 2006

Easy Rider

4211-106 St.
Edmonton, Alberta
www.TheEasyRider.com

FITNESS

LONG TRAINING TIME PAGE 23

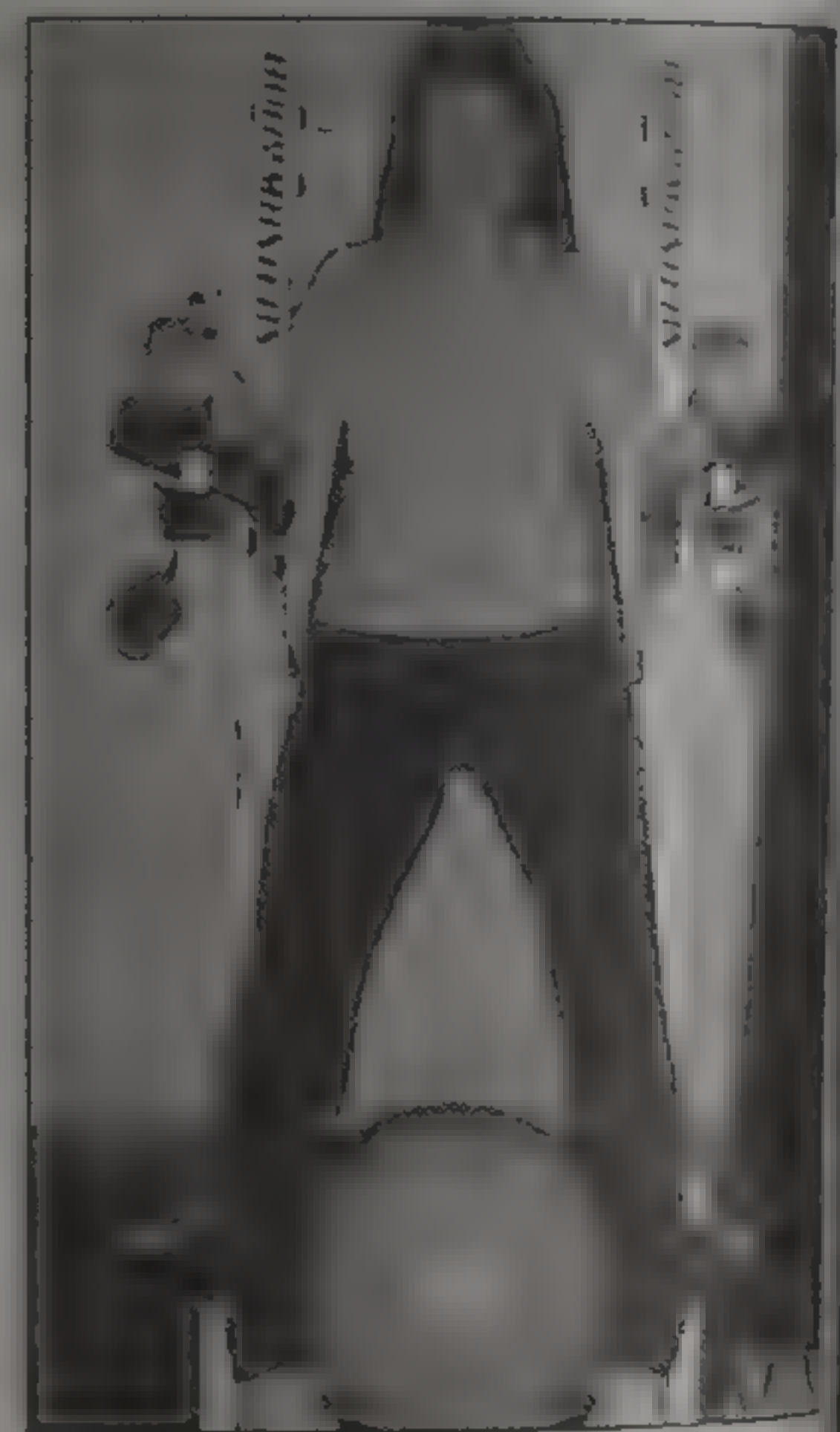
body and its muscle groups. Instead of doing just one exercise at a time, and circulating through the stations of the gym (or stations of hell, depending on your fitness level), the stability ball is like being on the phone, scrolling through your inbox, and having your boss talking over your shoulder all at the same time. At least, that's what your muscles are thinking, or feeling, or whatever muscles do.

STRENGTH TRAINING

The bulk of our hour in the gym was spent on strength training exercises such as squats, lunges, calf raises, tuck jumps and hamstring curls. Kiley also suggested ideas for home, such as getting your ski poles out to mimic the skiing motion and trying some squats or lunges in the living room.

For an extra challenge, throw a pillow on the living room floor. Have a coffee table or chair within reach to stabilize. Then try a few lunges, with your lead foot landing on the pillow. The pillow is a home remedy version of the stability ball. The instability and cushion of your foot hitting the pillow results in a ripple effect bonus, working your core muscles, abdominal muscles, and glutes, along with primary strengthening of the lower body.

One of my discoveries was something called a bosu ball, which looks like a stability ball chopped in half. Bosu is short for both sides up, and it gives old-fashioned exercises like push-ups a whole new level of difficulty, which again, is ultimately good for your core strength. Kiley had me try a few lunges on the bosu ball (dome up) with 10-pound free weights

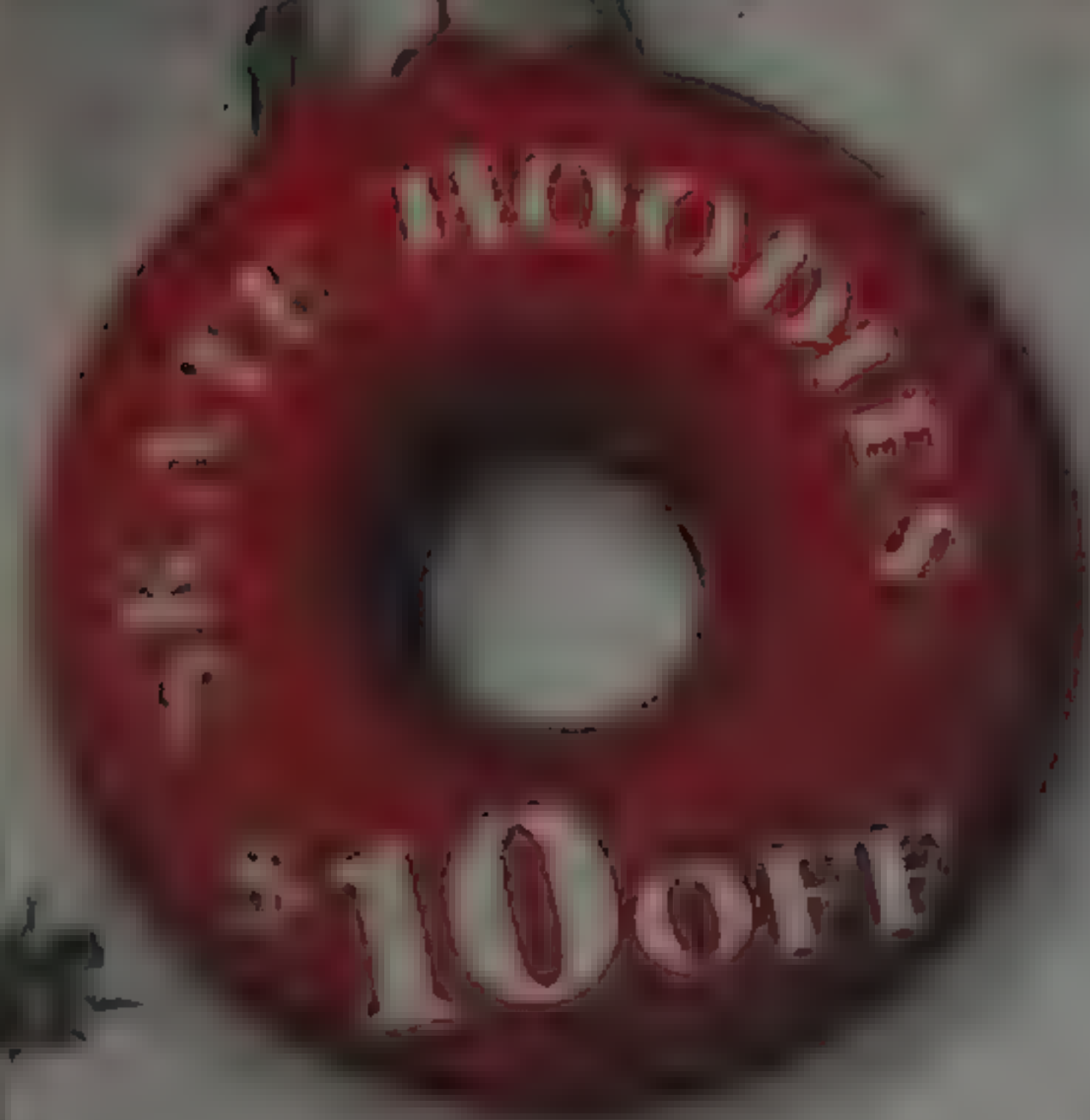


in both hands, and I could immediately feel the exertion through my whole torso, as I struggled to maintain my balance on the ball.

CARDIO AND APRÉS-SKI

Improving your cardiovascular fitness is probably the best single thing you can do for your body. Cross-training activities available in the city that benefit a skier include inline skating, ski walking (especially when hills incorporated), swimming, deep water running and aqua-fit classes.

Après-ski should ideally include 20 minutes of stretching that involves all the major muscle groups. Stretching should be slow, gentle, and sustained. Lots of ski lodges are casual and cosy enough that you can sit on the floor for a few minutes of what Kiley called the track and field stretch—even while that pitcher of beer is coming. ▽



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VUEWEEKLY

TANIS MCLEOD / tanis@vueweekly.com

You don't need directions to **Il Pasticcio**. From the corner of 100 Avenue and 115 Street, just follow your nose. The rich aroma of sautéed garlic and olive oil will guide you in from a block away. My two friends and I were salivating before we even made it to the restaurant door.

I wasn't sure what to expect from this restaurant. Its regulars rave about the food, and I hear Ralph Klein is among them. I had forgotten to ask anyone about the dress code. Could I go in my jeans? Should my friend's husband wear a tie? I would have thought the days of a restaurant dictating what I wear were long gone, but you never know. On the other hand, if King Ralph likes the place, it can't be all that formal.

It turned out that **Il Pasticcio** was not a pretentious place. Tucked into the corner of a plain apartment building's lobby on a residential street, the restaurant would have been easy for us to miss if it weren't for that delightful aroma.

I was a bit surprised by the simplicity of the décor. The restaurant itself was one large room, separated into spaces by a column or two. The walls presented warm, neutral hues and their only adornment was the chalkboards detailing specials of the day and a muted TV showing sports. The lights were low and the tables lit with candles, which gave the room a cosy glow. I glanced around and was pleased to see that I was not the only patron wearing jeans. My friend's husband breathed a sigh of relief and shed his tie.

We were quickly greeted by our server, Nouha, who dazzled us with her smile and offered to bring us drinks. A choice of martinis, beer and highballs tempted me, but we decided instead to share a bottle of wine. I'm always looking for wine without a hint of oak, and I was pleased with the light, citrus-y taste of the FoxWood Marsanne (\$33.95). If summer had a taste, it would taste of Marsanne.

A glance at the menu revealed the standard fine Italian fare—salads, pas-



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tas, seafood and veal. I started with the insalata Bocconcini (\$12.50). I always feel very Italian when I say "Bocconcini." My friend decided on the prosciutto-wrapped scallops (\$16.50), and her husband went with the cozze Gorgonzola (mussels in a sauce of tomato, wine and gorgonzola cheese, \$17.95).

WHILE WE WAITED for our appetizers, we took the opportunity to relax and glance around. Le Marchand Mansion dominated the view through **Il Pasticcio**'s plate glass windows, one of the most interesting sites in town. Built between 1909 and 1911, this Beaux Arts building was named after the former valet of a French nobleman. At the time, it was one of the most luxurious apartment buildings in Western Canada, and is now a part of the city's Heritage Trail.

As if to punctuate our glimpse into

CONTINUES ON PAGE 30

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DID WE MENTION ... IT'S FREE!



A great lunch clue: Danny, with the Hacksaw, in the kitchen

ELLA JAMESON / ella@vuweekly.com

With a name like **Danny Hacksaw's Pub 'N' Grub**, you'd think people would be lined up at the doors as they post the daily special. I mean, c'mon, what ghoulish delights might you find in the freezer at a place called Hacksaw's?

Curiosity certainly got the better of me, and I pulled up in front of the lacklustre exterior of this hidden Southside pub earlier this week.

My lunch partner was already seated alongside the front window at a table adjacent to the big screen TV, which was thankfully turned off. Not a single other person graced the place.

Looking around, I was convinced that little had changed since Danny Hacksaw's opened 10 years earlier—certainly not the carpet, which was stained with years of dribbled beer and spilled rum.

Three pool tables and a small dance floor filled one side of the pub while the other half was furnished with a dozen or so tables and a few requisite bar stools. Photos and memorabilia hung from the walls, mixed in among backlit beer signs and classic vinyl 45s.

Our server brought my friend a bottle of Rickard's Red (\$3.75), the Molson product with the most annoying commercial known to man. If beer drinkers choose their product based on advertising, and I believe

GRILL

MON - FRI OPEN 11 AM, SAT - SUN OPEN 12 PM
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469.4433

many of them do, then Molson needs to give that one some more thought. The music of *Carmina Burana* is not a sales pitch. Fewer choirs equals more buyers.

I ordered a frosty glass of iced tea (\$1.95), which was served liberally in a pint mug. The refreshing drink hit the spot as I read through the list of humorous descriptions on the menu. Divided into Hacksaw's Classics and Danny's Big Eats, they offered everything from Chicken Chowder to Bad Ass Beef Stroganoff.

A friend had recommended we try the steak sandwich, and our server confirmed that it was one of their biggest sellers. We both ordered a medium-rare steak (\$8.95) and added a side of sautéed mushrooms (\$1.95). I topped my order off with fries, and my companion went for the onion rings.

AS WE WAITED, the tables slowly began to fill. Some must have been employees of the nearby Canada Post sorting facility. Most of the guys seemed familiar with the place and nobody needed to see a menu. The steak grill was soon going to be get-

ting a workout.

As the first ordered, our steaks were the first to appear, making their way past hungry onlookers. I felt a moment of sympathy, which rapidly dissipated as I saw my plate.

Hacksaw's makes their steak sandwich with a sliced loaf of French bread topped with garlic butter and melted cheese. Perched atop this delicious altar sat an AAA top sirloin steak as thick as a hockey puck. Un-freaking-believable. I subconsciously brought my arm over to guard the plate.

I cut into my steak, letting the knife find its way along the tender pink grain. Holding a piece of meat up for inspection, I smiled and slid it into my mouth. It was, as expected, ambrosial. The savoury meat lived up to my expectations, and I inwardly applauded Alberta ranchers for their hard work.

I borrowed a couple of onion rings and repaid with a few fries. I enjoyed the fries, but wished I had ordered the flavourful onion rings instead. Live and learn. Our garlic-soaked fried mushrooms were the perfect addition to the whole, though I'm pretty certain the buttery fungi won't be on a Heart and Stroke balanced diet.

Notwithstanding the décor, Danny Hacksaw's proved to be a great lunch destination. The food was fantastic, the service superior, and you can't beat the prices. ▼

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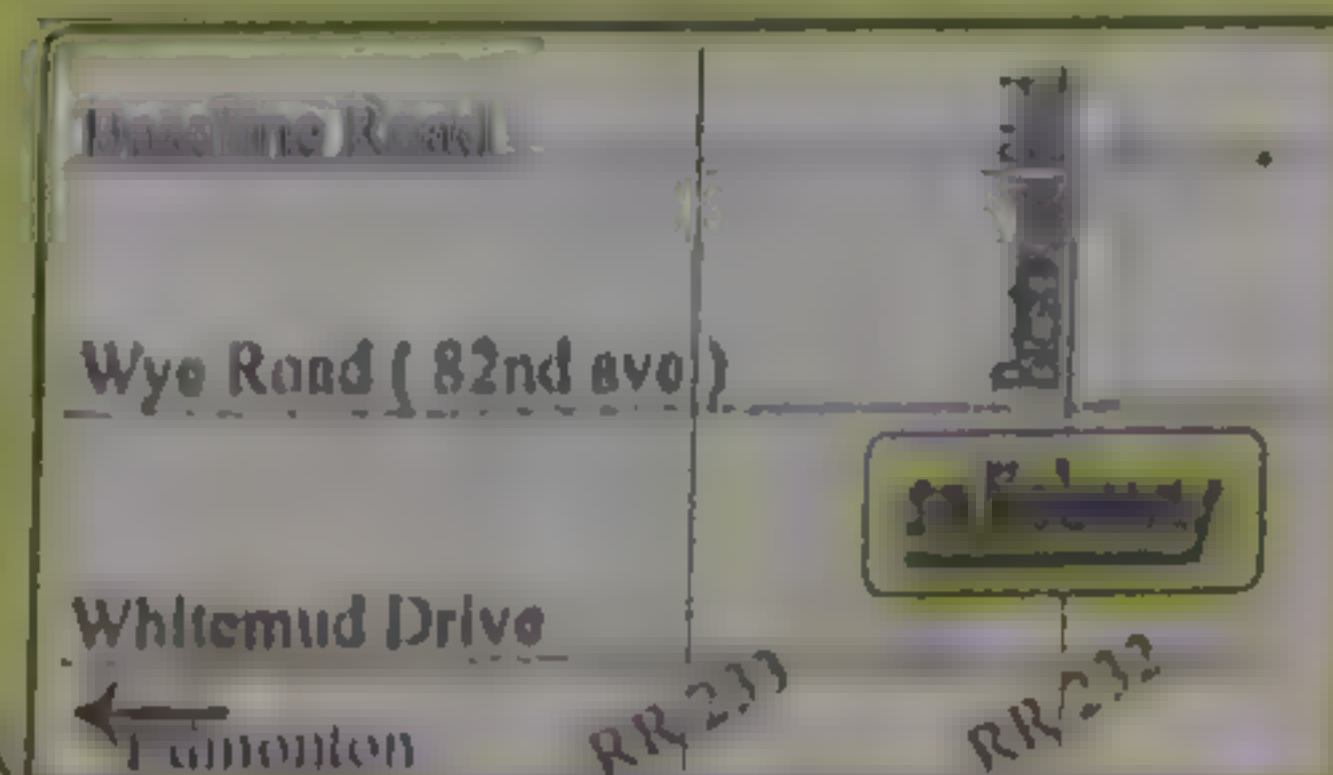
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FOOD NEWS! DISH WEEKLY

SURVEY SAYS ... The Dietitians of Canada is conducting an online survey about meal preparation. Your answers will help the group construct nutritional information to better meet the needs and interests of Canadians. Plus it's easy! Just go to www.dietitians.com, click the "Tell Us What You Think" link on the bottom right and fill it out. You won't win an iPod, but every 250th survey completed gets a cookbook. Plus I think those iPod things are a scam. The survey is on the website until Dec 22.

A CONVENIENT DATE Edmonton's hippest place to eat dinner and catch a movie is showing two films this Sunday (Nov 26). Al Gore's *An Inconvenient Truth* shows at 7pm, while *Who Killed the Electric Car* shows at 9pm at 4th & Vine Wine Bar and Bistro. The food is so good, you'll wanna have two dinners. Bring your spouse to the first movie and your paramour to the second!

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vuwweekly.com or fax 426.2889.

A Shiraz that'll leave you floored

WINE **NICE LEGS**
JAMES LYLE
nicelegs@vuwweekly.com

2004 LANGMEIL VALLEY FLOOR SHIRAZ
LANGMEIL WINERY, AUSTRALIA, \$28

I had been searching for this wine for several months, visiting several wine stores to find it but with no luck. Finally, I found out that one of the stores that I frequent had a case for me, and I was thrilled.

Why so much excitement? Well, about four months ago, I sampled a glass of the Langmeil Valley Floor Shiraz at a restaurant, and I was definitely intrigued and looking forward to giving it more of a thorough tasting. I'd really enjoyed that glass of wine and was frustrated that it was so difficult to find. The reason it was so rare was that a well known and very reputable wine magazine rated it the best affordable bottle of wine in the world. And at only \$28 per bottle, it is a bargain.

When I managed to get a case, I just couldn't wait to give it a try. I even sampled this wine without giving it enough time to recover from

store shock, but like I said, I was excited. My excited memories of this wine, I found, were not at all without merit. This strawberry red coloured wine is lovely. It omitted a rich full bodied nose that had me going back for more and more whiffs.

As I tipped the glass for my first drink, I found the odours pouring into my mouth had such strength that I thought I was already drinking it—the flavours were evident before a drop had touched my tongue. The taste of dark plums welcomes you at the front of the palate, which evolves extremely well through the taste. While it holds its presence, it is by no means excessive and gives way, shortly after reaching the back of the palate. The tannins are light, so the memory is of well rounded structure and fruit.

I have a very strong opinion of Australian wine. Too many rely too much on tannins and an explosion of fruit to draw in the lazy wine drinkers and buyers. However, those Australian winemakers that make wine well, make fabulous wine—and for the most part affordable. If only the excessive ones would go away, this fabulous example of a Shiraz would get more of the attention it deserves. ♥



IL PASTICCINO

Continued from page 21

history, as we were gazing at the mansion, a horse-drawn carriage glided by. I thought I might be imagining things, but the startled look on my friends' faces confirmed that there was indeed a carriage on the street. Our little trio was totally charmed.

I dug into my salad of fresh tomatoes and cheese while my friends negotiated how many mussels were considered an even swap for one wrapped scallop. After tasting the mussels, my friend's husband held out for her scallop and some housework in trade.

By now it was 8 pm, the restaurant was full, with patrons lined up at the door, and the background noise was creating a bit of a din. We were seated in front of the open kitchen and were enjoying watching the preparation when our noses perked up once again. I caught the aroma of mushrooms in cream and, sure enough, a heaping serving of linguine con vitello e gamberi (\$16.95) was placed before me.

My friend had ordered the manicotti (\$16.95), but it was her husband's agnello (\$27.95) that took centre stage. The lamb, sauce, potatoes and veggies looked so inviting that the three of us chorused, "Oooh!" The kitchen staff laughed. They'd obviously heard it before.

We traded portions back and forth and sampled from each others' dishes. The hubby polished off every bite of

his meal, while his wife used a crusty roll to sop up the last of her crabmeat tomato sauce and mascarpone cheese. Then they both gazed longingly at the shrimp and bite-sized bits of veal tucked into the linguine still on my plate. Neither one stood a chance negotiating with me, though, because I don't do housework. I went home with enough for a meal the next night.

Despite having consumed huge portions, our little trio didn't feel too full, so we opted to split a tiramisu for dessert. Tiramisu means "cheer me up," which allegedly refers to the caffeine in the espresso-soaked layers of ladyfingers and the cocoa sprinkled on top. Romantics claim that the dessert's bittersweet taste is an allusion to the perplexing feelings of love.

I'm not normally a fan of tiramisu—not enough chocolate for me, and I'm already perplexed enough about love—but I found myself engaged in a spoon fight for the last bite of light sweet custard and cream. I won, but then, I don't fight fair.

We settled the \$181 bill, including tip and GST, then decided to relax a few minutes more with a complementary shot of Sambuca for each of us. They were served with a traditional toast: Good luck, good fortune and good fertility. As we walked the short distance to the car, we debated which of us would have the good fortune, and which would have the good luck. My married friends are welcome to the good fertility; I'll stick with extra servings of custard and cream. ♥

Spend some time with us on your way up.

Lunch is a battlefield

STEVE WEINBERG / featurewell.com

Marion Nestle, the high-profile, controversial nutritionist, has become to the food industry what Rachel Carson became to the pesticide industry and Ralph Nader became to the automobile industry: a well-informed, accessible watchdog.

Nearing age 70, Nestle, a New York University professor, has stepped up her book writing as if her life, and the lives of many others, depend upon her research. In 2002, she completed the book *Food Politics: How the Food Industry Influences Nutrition and Health*. A year later, *Safe Food: Bacteria, Biotechnology and Bioterrorism* arrived. Now comes what will quite likely stand as Nestle's magnum opus, *What to Eat: An Aisle-by-Aisle Guide to Savvy Food Choices and Good Eating*.

Part muckraking journalism, part reference book and part consumer guide, *What to Eat* is organized in the manner suggested by the subtitle: as a walk down each grocery-store aisle with a companionable PhD researcher as the guide. It is a simple yet effective conception for organizing what otherwise could have become a mind-numbing amount of information.

Nestle is never a nag, never a scold. She likes food—including sweets and other obviously unhealthy stuff. She wants food to induce pleasure, not confusion or guilt. She is not trying to turn everybody into an ascetic. Rather, Nestle wants to make sure that unhealthy consumption choices never arise from consumer ignorance or food-industry deception.

Confessing that for many decades she misunderstood the relationship between consumers and their food, Nestle wants to make up for lost time with *What to Eat*. The questions she hears over and over include:

Should I worry about hormones, pesticides, antibiotics, mercury or bacteria in the food I buy? What about foods that are raw, canned, irradiated or genetically engineered? What happens if I eat sugar, artificial sweeteners or trans fats? Should I ingest calcium or other supplements? How can I choose the healthiest bread from seemingly countless choices?

The answers are often complicated, difficult for even scholars to sort out. Eventually, I came to realize that, for many people, food feels nothing at all like a source of pleasure; it feels more like a minefield," Nestle says. That about 320 000 food and beverage products can be purchased throughout Canada and the US is not entirely a positive development for consumers seeking clarity.

Nestle threw herself into her research, hoping to serve as a surrogate for the tens of millions who

FOOD

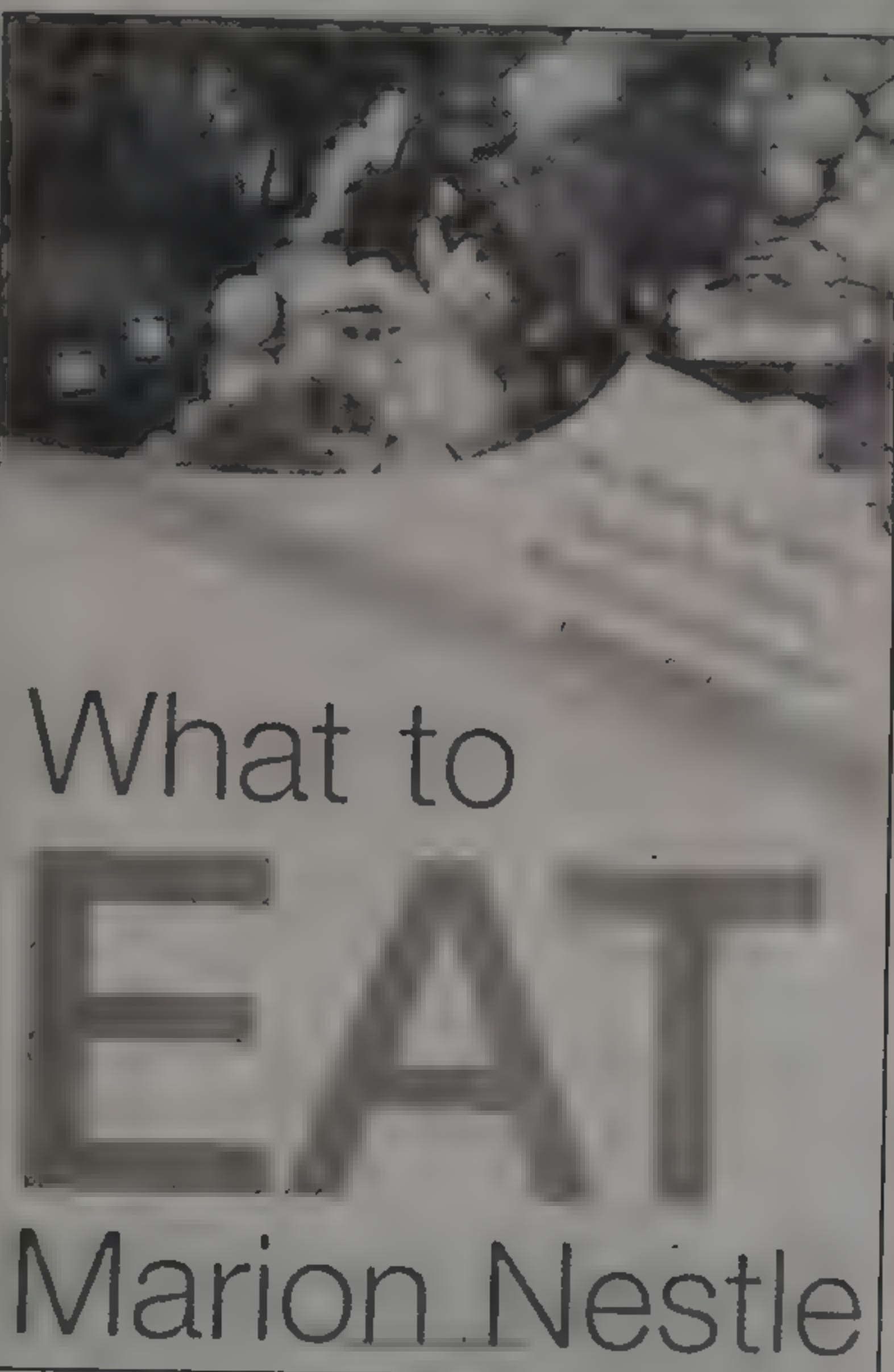
BY MARION NESTLE

**WHAT TO EAT:
AN AISLE-BY-AISLE GUIDE
TO SAVVY FOOD CHOICES
AND GOOD EATING**
DOUGLAS & MCINTYRE, \$37.95

could never devote so much time or sophisticated knowledge to the task. She visited supermarket after supermarket and took notes on what they were selling, section by section and aisle by aisle.

"I looked at the products on those shelves just as any shopper might, and tried to figure out which ones made the most sense to buy for reasons of taste, health, economy or any number of social issues that might be of concern. Doing this turned out to be more complicated than I could have imagined." Why? Mainly because "science and politics make food labels exceptionally complicated, and they often appear in very small print."

No review of reasonable length can do justice to even one grocery-



store aisle covered by Nestle, much less all the products on all the aisles. Instead, here is a listing of the aisles covered by Nestle. Every page contains food for thought, just as every grocery-store aisle contains food for life: Produce (fruits, vegetables, the hype and hope of organics, the impact of genetic modification and irradiation); dairy (milk, whether yogurt is a health food or a dessert); dairy substitutes (margarine, soy milk); meats; fish; eggs; frozen foods; processed foods; beverages; infant formula and baby food; health food; bread and other bakery items; salads and other prepared foods.

At the end of the aisle-by-aisle tour, Nestle says, "you should be able to walk into a supermarket, a restaurant, a fast-food outlet, or any other place that sells food and know why the foods are there, what they are, and whether they are worth buying."

That is precisely how I feel after finishing the book. ▼



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Stupid is the new sexy for Die-hards' blotto players

DIE-NASTY DIRTY LAUNDRY

JOEL SEMCHUK
dirtylaundry@vueweekly.com

Here's a portrait of the Die-Hards hockey team after its first victory of the season:

There are owners Diane and Ty Knotley watching as their new PR guy Derry O'Darius brings the tight shirt to new levels, explaining his damage control for Coach Doobie's gaffe of calling the fans stupid: stupid is the new sexy. But if that is so, O'Darius explained, then sexy is the new pregnant.

Then there's Captain Capilano, warm in his long fur coat with the fur collar, signing autographs outside of Edmonton malls—before complaining endlessly about it to O'Darius. After smoking a joint with Laurel Canyon (and telling her about his gonorrhea), the Captain made out with her for a bit, before falling down on Dr Beuno Excellente's living room floor, and screaming for his wife Jamie. He ended his night curled up in Dr Excellente's bed.

There's Laurel Canyon walking slowly around her empty bar, singing forlornly about how the customers only drink, then leave ... In fact, that very afternoon Cheryl Oogachakka drowned her tears in Laurel's drinks and company, pointing out how Hoogie only has confidence in his now-cancelled television ads, and that he has doubts at home that lead to ... difficulties.

There's Dwayne Minsky kicking over tables and chairs and trashing Dr Excellente's living room, jonesing for coke and later pleading on Beuno's beige bell-bottoms. It was re-explained to Minsky: only the first hit is free. Dwayne later drank and drove to see his coach's wife. And even though Mitzie Doobie claimed she wouldn't sink to her husband's cheating levels, Minsky attempted to instigate a revenge cuddle ... Too bad Coach Rollie happened to call at that very moment.

Finally, there's Dr Excellente, who said he wanted pills, not sex, but his head in, resolute in shawls and indanas and laughing with Ty. It was some coke to lighten the mood, then admitted there might not be game for the Die-Hards.

Huston sings a boo-tiful Christmas Carol

DAVID BERRY / david@vueweekly.com

John Huston might just be the perfect man to pull off a one-man production of *A Christmas Carol*. The Saskatoon-based actor, best known around these parts for his numerous Fringe appearances—most recently as a series of murdered aristocrats in the held-over *Kind Hearts and Coronets*—seems to have every angle of Dickens's play covered.

There is, of course, the fact he's been doing the play from Charles Dickens's script for 14 years now, but it goes well beyond that. He used to be a choir boy in an Anglican church, and so knows actual Christmas carols to a level that surely can only be rivalled by scholars of the genre. For instance, he not only knows that there are 87 extended versions of the church standard "While Shepherds Watched Their Flock by Night," he's made a habit of collecting recordings of each different arrangement. Huston also admits to listening to Christmas music—the folky, honest kind, not Jingle Dogs—year-round.

As much as anyone can like Christmas, though, the real special touch Huston brings is a developed appreciation for ghost stories. He tours a Halloween show filled with spooky tales every year before his



PREVIEW

SAT, NOV 25 (8 PM)
A CHRISTMAS CAROL

WRITTEN BY CHARLES DICKENS
DIRECTED BY & STARRING JOHN HUSTON
BLUE CHAIR CAFÉ (9624 - 76 AVENUE),
\$40 (INCLUDES DINNER AND SHOW)

Christmas Carol, and as he explains, *A Christmas Carol* has its roots in Victorian-era ghost stories, most of which just happened to be set around Christmas.

"I remember December afternoons in school, when we'd go to the upstairs hall and watch the Alastair Sim version on television, and it used to terrify me," explains Huston. "It was always more of a ghost story for me, and actually in England, since they didn't have Halloween, they used to set most of their ghost stories around Christmas—the time when the nights are longest and darkest and so on."

"There was one English writer who used to say, 'I don't know what Christmas would be without the clanking of chains, the haunting of spectres and walls that drip blood,'" Huston continues. "He was having a bit of fun, of course, but *A Christmas Carol* is really just kind of one of a whole big genre of Christmas ghost stories."

Though he appreciates its past, Huston isn't out to scare the dickens out of his audiences with some grand inspired take on the classic. To the contrary, his performance at the Blue Chair Café will feature a four-course turkey dinner, which Huston hopes will help put people in the mood for the quintessential Christmas play even if it is a solid month before the actual date.

"I think there's some part of everyone that understands the 'Bah humbug!' element of *A Christmas Carol*, especially when we're running through shopping malls, elbowing people, listening to the same watered-down version of 'Frosty the Snowman' for three weeks straight," Huston says with a laugh. "I think this is a chance to have some fun with friends and family, have a nice dinner and relax before you have to go through all that. It's all those good things about Christmas." ▼

Dance show takes *The Cube*-ist approach to greed

SHERRY DAWN KNETTLE / sherry@vueweekly.com

When Robert Propst, the creator of the work cubicle died in 2000, he regretted his invention every bit as much as the creators of the A-Bomb and dynamite regretted theirs. According to *Fortune Magazine*, Propst's early version of the cubicle was intended to create a more accessible workspace so that office workers could work more easily and efficiently.

But the development of the work cubicle was driven by economics, and eventually it barely resembled its original incarnation. Rather than making office workers' jobs easier, the cubicle came to represent isolation and entrapment.

Mile Zero Dance collaborator Theresa Dextrase explains that the same corporate greed that made the cubicle what it has become is a natural result of our evolutionary path.

"Hoarding and the instinct to gather are what got us where we are today," she says, adding that our profit-driven culture comes naturally to us when coupled with all the technological advances we have available.

PREVIEW

FRI, NOV 24 & SAT, NOV 24

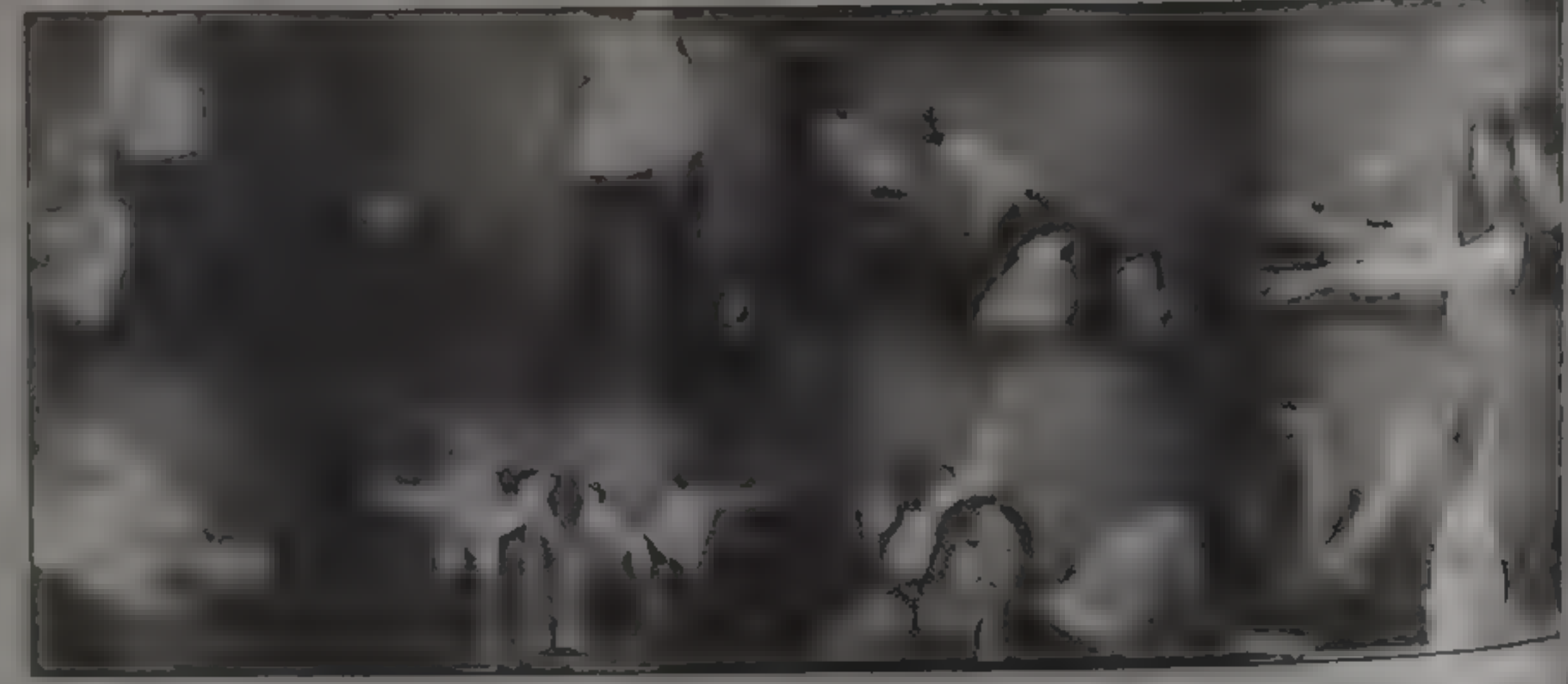
THE CUBE

BY MILE ZERO DANCE
IN PARTNERSHIP WITH THEATRE COMPANY
9624 - 76 AVENUE

But what happens to people who are isolated at work, such as those who enter a work cubicle in the morning and barely emerge all day? How does that isolation affect their interactions with other people?

Mile Zero's weekend show, *The Cube* (Nov 24 & 25), deals with issues surrounding technology and human evolution. Choreographed by MZD artistic director Gerry Morita, the hour-long dance will be performed by Morita and fellow collaborators Dextrase, Colin Atkins and Kathy Ochoa, and it will explore the concepts of greed, lust, isolation and compassion.

Dancers travel the length of long black strips of marly flooring that represent the linear evolutionary path that humans and animals follow. Along the path they interact in both negative and positive ways with one another.



"The work looks at how others affect our evolutionary process, and whether that effect is adverse or helpful," says Dextrase.

THE PERFORMANCE IS the result of last month's Dance Lab at MZD's studios. It features live feed video, which allows the audience an alternate view of the dancing, and there's recorded video footage of an outdoor performance that the group did at Churchill Square.

"The desolation of the cement brought out a robotic quality in our movement," explains Dextrase. But they found that the patterned, repeti-

tive movement that defines robotic movement is actually quite organic because it's a natural part of human development.

Techno music can also bring out a robotic quality in us. Experimental musician Don Ross is trying out for the first time, techno, creating a fresh new sound for the work.

Ross's music will echo through the space in the Freemason's Hall, a square building that is the antithesis of a work cubicle. Stained glass windows, wooden beams and a small balcony surround the floor where the audience can get close to the performance. ▼

Patrick Howarth, you're once, twice, three times a character

by David Vuureweekly.com

haps it speaks to a failing in my character, but I almost always find explorations of capital-wor- "les" by art to be interminably am- nently avoidable bores. There ably any number of reasons for generally I think it has something with the fact that when artists to make a point about the debates define our day, they almost

by David Vuureweekly.com

instance, Tony Kushner's recent king of *Mother Courage and Her n*, which practically transplants ion to Iraq—as if Brecht wasn't enough naturally—or last year's winner *Crash*, which turns its lled characters into such thinly ridiculous tropes the entirety of ogue might as well be people me "RACISM!!" back and forth

by David Vuureweekly.com

and more people take a cue

REVUE

TO SUN, NOV 26

A NUMBER

DIRECTED BY AMY DEFELICE

WRITTEN BY CARYL CHURCHILL

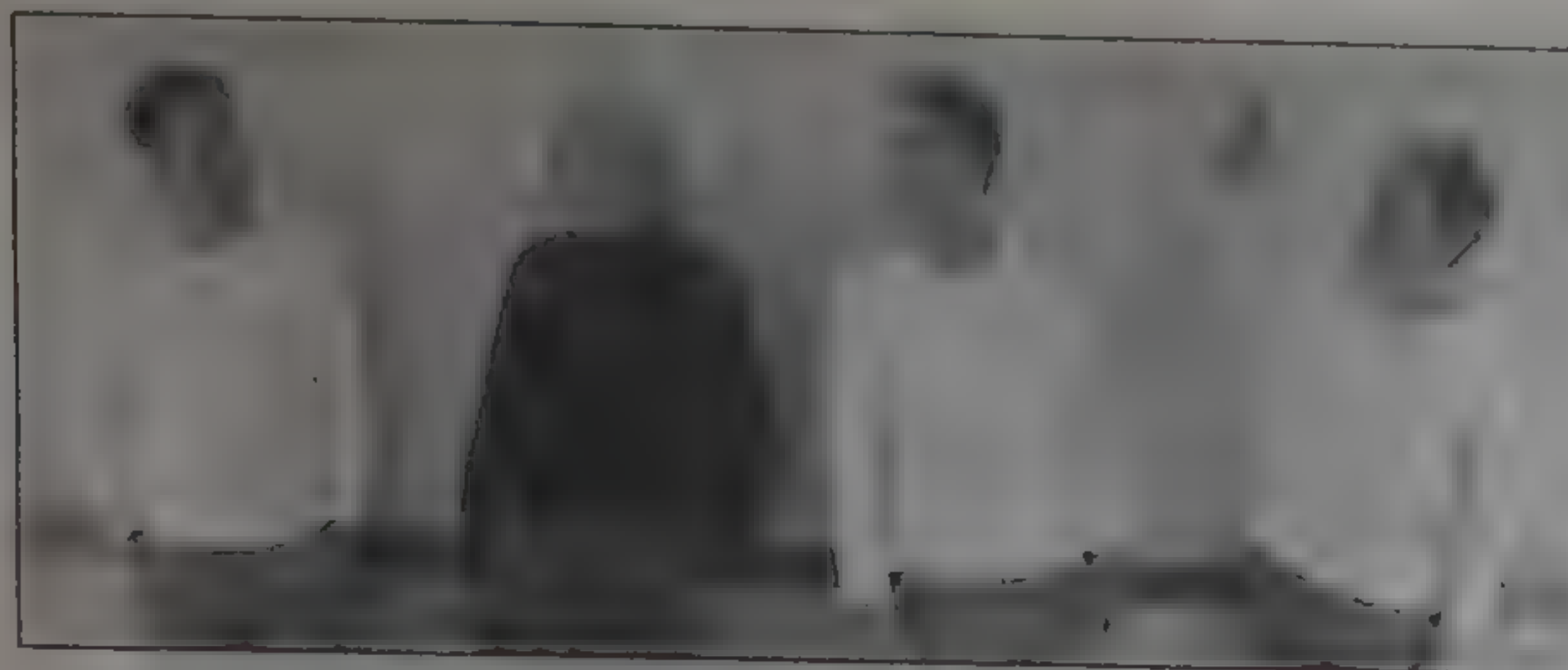
STARRING JAMES DEFELICE, PATRICK HOWARTH

TRANSALTA BUS BARN (10330 - 84 AVENUE),

\$15 - \$18

from Caryl Churchill, who in her play *A Number* takes on the subject of cloning through the seemingly obvious but evidently revolutionary idea of boiling it down to the personal level. Entirely absent are monologues expounding views or rants about ethics, or even the word "cloning": instead, we have the simple story of a father (James DeFelice) and his sort-of sons (Patrick Howarth), which is to say the one original and two clones.

WITH NO POLEMIC to fall back on, the onus is on the actors to make the relationships believable, and Howarth and



DeFelice do an admirable job. Howarth certainly has the higher mountain to climb, needing to make his troika distinct enough that they're different characters, but similar enough to be believable clones, and he manages it, mostly through some stellar voicework.

Though he keeps a similar cadence throughout, the desperation, snarl and blind optimism he infuses into each character is perfectly alive every

time he opens his mouth, and indeed that's all that's necessary to tell the characters apart, some initial troubles with Churchill's back-and-forth script notwithstanding (both he and DeFelice couldn't quite blend the rhythms in a natural way through the first scene, though this was overcome well before the play was out).

DeFelice has less gymnastics, but he does bring a metered vulnerability

to his portrayal of a confused father. He's alternately revolting and heart-breaking, both capable of some truly wretched impulses—such as his frequent, near-absurd suggestions to sue, as if this will solve any of the existential problems its brought up for his sons—and earnest repentance, at its best when he breaks down with his original son, holding him on the theatre floor as he tries to think of a way to make up for what's been done.

Ultimately, though, it's the connection between the two actors—whether it's as confused son and father, betrayed son and father or superficial clone and genetic ancestor—that gives the play its heft, and keeps a smart script doing what it should when its up against big issues: figuring out how they affect the little people who have to deal with them, even if we won't actually have to deal with this one for a while. ▽

Angels and Prayer transcend religion

by Agnieszka Matejko / agnieszka@vuureweekly.com

Marianna Savaryn and I aren't close; in fact, we inhabit different worlds. I teach mixed media sculpture and experiment with painting from mirrors found in the street to television sets in my art; she paints with tempera and gold leaf the silence of Ukrainian Catholic icons.

She doesn't even call herself an artist; she's an iconographer. You could say that her work runs against everything I stand for as a contemporary artist: innovation, individuality, experimentation. So it seems strange that over the years we have developed a quiet, if distant, respect for each other.

Savaryn occasionally left me nice notes in exhibition guest books, and on the rare occasions that I saw her work—it is most usually displayed in churches—never failed to amaze and look with a kind of startled awe at the power of her ancient form. So it was with anticipation I went to see her show of icons *Angels and Prayer* displayed in The Paint Spot. Finally, I would get to know this reclusive (by art community standards) artist and learn more about the whys and wherefores of her mysterious work.

Days later Savaryn and I met in the classroom where she teaches. A row of partly completed icons lined the wall. Savaryn, a small woman of quiet intensity, began the story of how she became—of all things—a professional iconographer.

The way I came to this work was a natural progression of my faith," she explains. As a small child growing up in Toronto, she regularly attended church (the one featured, incidentally, in the movie *My Big Fat Greek Wedding*).

That's where I was baptized, that's where my parents were married, and that's where my paternal grandfather was a parish priest," she explains. "I



REVUE

TO NOV 30

ANGELS AND PRAYER

BY MARIANNA SAVARYN

THE PAINT SPOT (10516 - 82 AVENUE)

used to sing in that church where I looked out at the icons. I thought to myself 'I can do that.' And that was the beginning."

OF COURSE, ICONOGRAPHY was not something she could exactly enrol in after high school graduation, so Savaryn went on to university, getting a degree from Queens. But the desire to paint icons never left her. She began to look for suitable teachers all over the world, eventually finding a monk that she apprenticed with for 12 years. The fact that he lived across the continent didn't deter her; she travelled to study with him year after year.

The trouble she went to was well worth it. Savaryn knew that the Byzantine style was not like anything in modern art; she couldn't simply pick up a paintbrush and imitate the work. There were hidden meanings behind icons, symbols that make icons come alive with stories to the initiated. For instance, in *The Trinity* Savaryn depicts a scene from Genesis where Abraham hosts three angels. This is a very important story in her faith as it is, but as a painting, it is, in essence, a symbolic representation of

God or the Trinity. There are many mysterious symbols in this work, one of them being a barely perceptible blue gleam in the robes of two angels.

"The blue represents the ones that didn't come to earth," explains Savaryn. (The angel representing Christ is the only one without the "heavenly" gleam.) Behind the angels is a mountain range that represents everyone's prayers going up to heaven. "Mountains are closest to heaven."

But as easy as it is to get completely absorbed in the stories that Savaryn tells about the symbols in her work, she has an even bigger goal, one that crosses boundaries of all religions.

"The Byzantine style elicits a meditative state—that's the purpose of this work," she explains. "It has to do with peace of mind and everybody wants that."

As Savaryn continued to explain how she hopes that her type of calming, symmetrical art can give us a moment of repose in our fast-paced society, I began to understand that the vast differences between our backgrounds are not so vast after all.

"You know, Mariana," I said as I was leaving her studio, "that's what I am trying to achieve in my art, too."

She looked at me a little startled and said, "We are both doing the same thing in different ways."

Both of us could not help but smile at the thought. ▽

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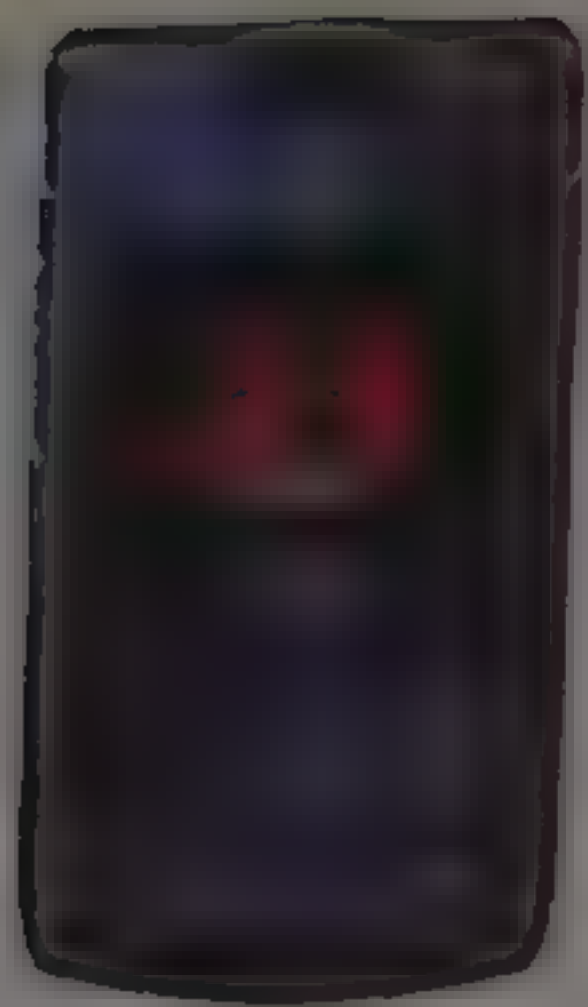
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HOPSCOTCH

KEVIN BRAUN
kevinb@vancouverweekly.com

...time I picked up the Bible with
...intentions (okay, maybe "lift-
...better verb as I stole it from a
...room while vacationing with my
...I was probably around 11. Rather
...ing the logical thing and starting
...beginning however, I went straight
...the end, to the Book of Revela-
...confess that was all I was really
...for: famine, death, pestilence,
...the Whore of Babylon, worm-
...lling from the sky. Unsatisfied
...the usual apocalyptic threats of
...up during the Cold War, I man-
...drive myself into still greater fits
...lessness and terror.

...always seemed compelled to
...myself out, as though rehearsing
...strophe somehow alleviates its
...power. And I guess I've always
...most hypnotically drawn toward
...of doom. I don't know how else
...in the sheer perversity of my pur-
...George Monbiot's *Heat: How to
...the Planet from Burning* (Dou-
...\$29.95) last week just minutes
...boarding a flight from Calgary to
...As the jet engines produced
...first tremendous blast, propelling
...the wintry air on a wave of toxic
...was reading about how carbon
...ons were starving Ethiopia and
...Bangladesh. (The icing on the
...was that I bought the book at Vir-

gin, which, if I'm not mistaken, also
owns an airline.)

In all fairness, Monbiot isn't actually a
prophet of doom. Using clear language,
he makes a hell of a case for why
global warming should be our most
vital and urgent concern. He's
sober, skeptical, good-humoured,
inquisitive, apparently founds his
claims on rigorous standards of
research, and seems tirelessly
determined to find the most com-
fortable alternatives possible to our
worst habits. In fact, he's some-
thing of an optimist.

No matter how chilling his fore-
cast is for our future, he seems to
believe we (the "we" meaning
wealthier countries) can summon
up the collective strength to
change our path. Monbiot's a man
with a plan and *Heat* is a remark-
able book. But before you get too
excited, there'll be one element or
another of this plan that will likely
make all but monks, the
Unabomber and the world's already
impoverished balk.

MONBIOT'S PROPOSING THAT we
strive for a 90 per cent reduction in
the planet's overall carbon emis-
sions. Ninety per cent. Think about
it. Think about fridges, washing
machines, central heating, TV and air
conditioning. Think about cars and
trucks, obviously, but also grocery
stores, Christmas lights and cement.
Most of all, think about air travel. If

you're anything like me, you don't want
to think about air travel. Cycling and
public transit? Already on the team,
George. Rationing my use of electronics?

humanitarian, purposes, but let's, for a
moment here, restrict our discussion to
more selfish concerns. When I look back
on my relatively short adult life, I can't

find any lengthy period in which I
wasn't either moving from one city to
another or visiting another city or
country. This is a fact that fills me
with immeasurable pleasure. To be
frank, I associate travel with the
meaning of life: adventure, diversi-
ty, learning, challenge, surprise, tol-
erance, sensual experience. Not to
mention the fact that, having got-
ten around a bit, and having a part-
ner who is actually from another
country, those who are dearest to
me live all over the damn place.

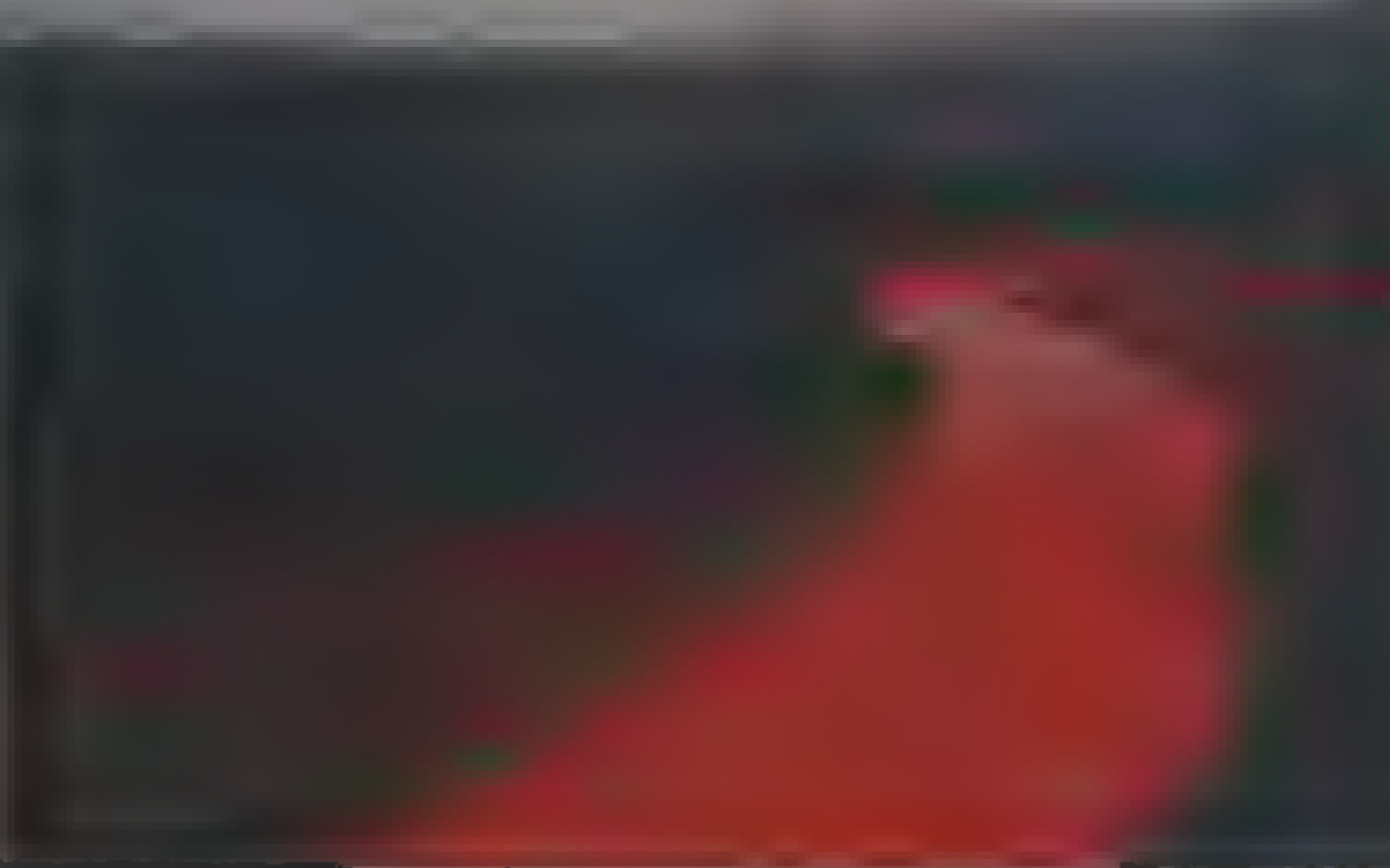
Monbiot has found impressive,
economically (if not necessarily
politically) feasible methods to
adapt nearly every aspect of mod-
ern life so as to meet with his 90
per cent reduction proposal. But
long-distance travel, to his own
dismay, has him stumped. Air trav-
el is the most carbon releasing of
our various industries and his basic
message about using them is:
don't do it. I find myself scouring
the science and technology sec-
tions for fresh miracles, for the oil
peak to rush into being so alterna-
tives are forced into being. I find

myself wondering how long it'll take to
cross Canada in a SmartCar. I find myself
wanting a stiff drink and not thinking
about the flight I've already booked for
next month. ▽

GEORGE MONBIOT HEAT HOW TO STOP THE PLANET FROM BURNING

IN A DAZZLING C...
IN PEOPLE GEORGE M...
HIS EYES WIDE OPEN

ANCE AND A BELIEFLESS VOICE
ABOUT SOCIAL ENGINEERING
THROUGHOUT NATURE'S ABSENCE



You bet. Converting my home into a self-
heating passivhaus? Whatever's in my
power to do, I'll do; the rest, I'll petition
for. But no long-distance travel!

Air travel serves innumerable, even



Top 10 Ringtones

- 1) **Smack That**
feat. Eminem
Akon
- 2) **Lips of an Angel**
Hinder
- 3) **My Love**
Justin Timberlake
- 4) **Sexy Back**
Justin Timberlake
- 5) **Maneater**
Nelly Furtado
- 6) **Enter Sandman**
Metallica
- 7) **Money Maker**
feat. Pharrell
Ludacris
- 8) **White & Nerdy**
Weird Al Yankovic
- 9) **Ridin'**
Chamillionaire
- 10) **Rockstar**
Nickelback

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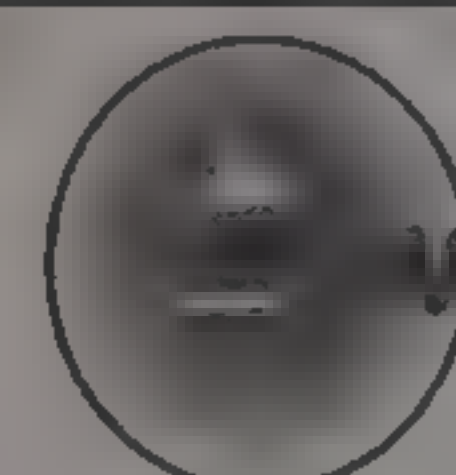
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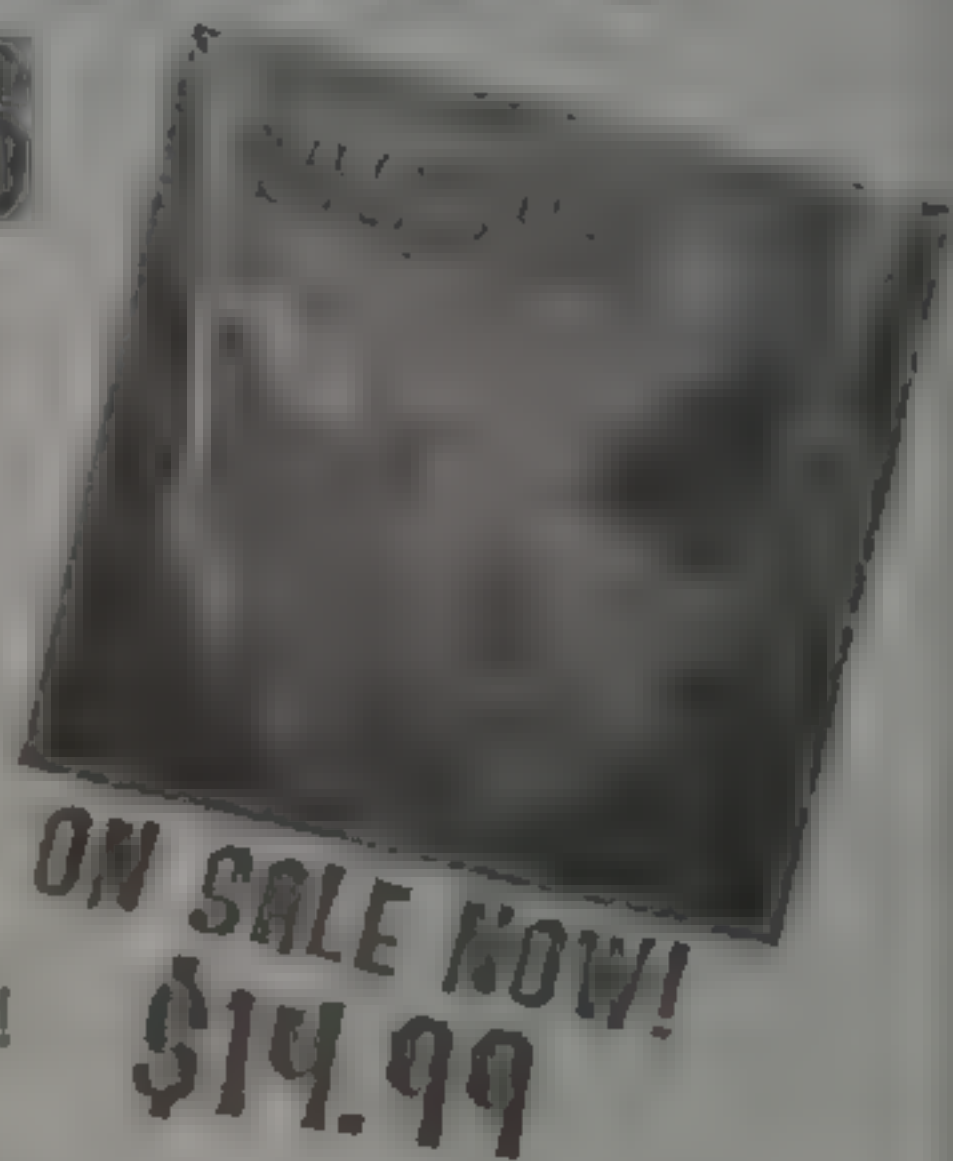
FOR THE WEEK ENDING NOV 23, 2006

1. JJ Cale & Eric Clapton – The Road To Escondido (reprise)
2. Bob Dylan – Modern Times (columbia)
3. Beck – The Information (interscope)
4. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
5. The Be Good Tanyas – Hello Love (nettwerk)
6. Mastadon – Blood Mountain (relapse)
7. AA Soundsystem – Laissez Faire (saved by radio)
8. TV On The Radio – Return To Cookie Mountain (interscope)
9. The Decemberists – The Crane Wife (capitol)
10. Rataat – Classics (xl)
11. Jim Cuddy – The Light That Guides You Home (warner)
12. Greg Keelor – Aphrodite Rose (warner)
13. Blackie And The Rodeo Kings – Lets Frolic (true north)
14. Chad VanGaalen – Stelliconnection (flemish eye)
15. Red Ram – Stars Ablaze (red ram)
16. Madeleine Peyroux – Half The Pefect World (rounder)
17. The Cape May – Glass Mountain Roads (flemish eye)
18. Shout Out Out Out Out – Not Saying Just Saying (six shooter)
19. Various – Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
20. Wood Pigeon – Songbook (rectangle)
21. James Hunter – People Gonna Talk (rounder)
22. The McDecks – Box Set (free radio)
23. Fractal Pattern – Absent From But Entirely Within The Landscape (ip records)
24. Wendy McNeill – The Wonder Show (determine)
25. Willie Nelson – Songbird (lost highway)
26. Bright Eyes – Noise Floor (saddle creek)
27. The Black Keys – Magic Potion (nonesuch)
28. Ten Second Epic – Count Yourself In (black box)
29. Chip Taylor – Unglorious Hallelujah (back porch)
30. Los Lobos – The Town And The City (hollywood)

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DANCE

BRUNN WEBB DANCE—TRIPTYCH SELF AND OTHER DANCES John L. Haar Theatre, 10045 156 St (420-1757) • Featuring one of Bharata Natyam's trained dancers, Natasha Bakht. Choreography by Shobana Jeyasingh, Yvonne Coutts, and Roger Sinha • Dec. 1-2 • Tickets available at TIX on the Square

MILE ZERO DANCE—THE CUBE Freemasons' Hall, 10318-100 Ave (424-1572) • Choreographer Gerry Morris with Kathy Ochoa, Colin Atkins, and Theresa Dextraze • Nov 24-25 (8pm) • \$12 (member)/\$15 (non-member)

OUMI OUMI HIZZI Royal Alberta Museum Auditorium 12845-102 Ave (418-4108) • Middle Eastern dance recital • Sun, Dec. 3 (8pm) • \$15 (adv)/\$20 (door) Fond Bank donation at the door

UKRAINIAN SHUMKA DANCERS—SNOW WHITE AND THE SEVEN GNOMES OF CHRISTMAS Citadel Theatre (425-1820) • Directed by Viktor Lityynov, composed by Bronyslav Pavlosky. Grimm Brothers' classic fairy tale featuring Edmonton's Ukrainian Shumka Dancers with the Ukraine's Kyiv Ballet • Nov 28-Dec 17 • Tickets available at the Citadel Theatre box office

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (432-2854) • New work by Agnes Bugera, a Canadian artist who has lived and worked in the U.S. since 1970. Her work is characterized by a strong sense of narrative and a focus on the human condition. Dec. 7-23, opening reception Dec. 7 (5-8pm) • 12310 Jasper Ave, West End and Front Galleries Dec. 7 (5-8pm)

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **OPERA COAT PROJECT** The grandeur, diversity and complexity of opera captured in wearable art coats until Dec. 16

ART GALLERY OF ALBERTA Open Tue-Fri 10-5pm, Sat 10-5pm, Sun 11am-5pm, now open every Mon and late Fri until 9pm until Nov 26 • **TANGLED** by Lorne Bennis, through 2006 • **MAKEBELIEVE** Featuring artworks by Canadian artists, until Nov 26 • **BAHODUE MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA** Until Nov 26 • **Photography Lecture Series:** All lectures take place in the AGA Theatre. **What Use Is Photography?** Lecture presented by Martha Langford, Thu, Nov 30 (7pm) \$10 (non-member/\$8 AGA member/student) • **FREDERIC REMINGTON AND CHARLES RUSSELL: IMAGES OF THE WEST** Paintings and bronze sculptures by Charles Russell and Frederic Remington, until Nov 26 • **ANCESTRAL BINDS** until Nov 26 • **Children's Gallery ALPHABET SOUP** incorporating illustrations by Lorne Bennis, through 2006 • **Museum Builders Lecture Series:** Featuring world-renowned architect Antoine Predock • Nov 29 (7pm) at the Royal Alberta Museum Theatre

ART MODE GALLERY 12220 Jasper Ave (453-1555) • **THROUGH THE EYES OF A CURIST** Cubist style landscapes of Alberta by Brian Zheng until Nov 25 • **ART IN MINIATURE** Various artists featuring small artworks from pen and ink to small sculptures Dec. 7-24

ARTSHAB STUDIO GALLERY 13220-105 St (439-9532) • Open every Thu (5-8pm) • **TANGLED REFLECTIONS** Paintings and drawings by artists of the C-Joured Web School of Art • New artworks by Artshab Residents • Until Dec 26

CATALYST THEATRE (414-0722) • **ART FROM THE UNKNOWN** Featuring artworks by artists who are living and working on low or no income • Dec. 7-9

CENTRE OF ARTS VIDEOS 106 ALBERTA GALLERY (427-1427) • **WOMAN IMPACT** Artworks by Barbara Fortin, Doris Orzech, Louise Piquette, Suzanne Gaultier and Françoise Fiset, until Dec. 6 • **A CELEBRATION OF MEDIUMS** Artworks by Normand Fontaine, Claude Gauthier, and others, until Dec. 6 • **ART IN MINIATURE** Various artists featuring small artworks from pen and ink to small sculptures Dec. 6-20, opening reception, Dec. 6 (7-8:30pm), artists in attendance

CENTRE GALLERY 10010-105 St (439-9532) • Open every Thu (5-8pm) • **HEIGHTENED OBSERVATION** Oil paintings by Mary Pemberton and acrylic paintings by Allen Gray residents • Until Dec. 17

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open, Tue by appointment, Wed-Fri 11am-5:30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006** New art works by various artists

EXTENSION CENTRE GALLERY 2nd Fl. University Extension Centre 8303-112 St (492-0166) • **CURRENT** Artworks by Brenda Malinsson and Agnieszka Matejko • Until Nov 30

FAB GALLERY Rm 1.1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **CLOSE ENCOUNTERS: A DECADE OF DISCOVERY** Printworks showcasing the U of A art collection, until Nov 25 (printworks are also on display at the Print Studio) • **PAINTING IN ITALY: A VISUAL DIARY** Studies from museum art facts and from on location in Italy are presented unframed for critiques. Photographs and presentation show the students' interests and document the locations they painted. • **SCIENCE+MAGIC II** (business final visual presentation for the degree of Master of Fine Arts in Printmaking, Dec. 5-23, opening reception Thu, Dec. 7 (7-10pm))

FRINGE GALLERY 10516 Whyte Ave (432-0240) • **GO FIGURE 3** Drawing and mixed media artworks by Shelley Rothernburger, Linda Guild and Margaret Braun • Until Nov 30

LIBRARY AT MONKIE STANLEY A. MILLER LIBRARY Wagon Churchill Sq (436-7830) • Open Mon-Fri 9am-5pm, Sat 9am-5pm, Sun 1-5pm • **TWO CENTURIES OF BOOK BINDING** Exhibit by the Canadian Book Binders and Artists Guild, until Nov. 30 • **CANADIAN CHILDREN'S BOOK ILLUSTRATIONS** The CANSCAP Convention, Dec. 1-30 • **FOYER GALLERY** Lower Level, Edmonton Room and Centennial Room, 7 St Winston Churchill Sq (944-5893) • Edmonton Pottery Guild Annual Show includes demonstrations • Sat, Nov 25 (10am-5pm)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • **DOWBOYS AND INDIANS (AND METIS)** Paintings by David Cairns that explore the identity, representations, and meanings of being Metis until Dec. 23, opening reception Thu, Nov 23 (7-10pm) • **From Room: RUNNING THROUGH FLAMES, AND OTHER CONTEMPORARY PECULIARITIES** Paul Smith's mixed media artworks feature a trickster figure and connect to mythology and pop culture until Dec. 23, opening reception Thursday, November 23 (7-10pm)

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-2832) • Open Mon-Fri 9am-4pm • **CHRISTMAS SHOW AND SALE** Artworks by previous exhibitors featuring a variety of styles and mediums Nov 26-Jun 4 • Opening reception Dec. 13 (6-8:30pm)

JOHNSON GALLERY (NORTH) 11817-80 St (479-84/4) Open Tue-Fri 9-5pm, Sat 9-5pm, Sun 9-5pm, Artworks by Wendy Rodale, Jan Bragie and prints by John and poetry by Neelima Kuba through November

(SOUTH) 7111 85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm, Artworks by the Edmonton Art Club through November

LANDO GALLERY 1124-112 Ave (420-1131) • Artworks by Michael Lando, a Canadian artist who has lived and worked in the U.S. since 1970. His work is characterized by a strong sense of narrative and a focus on the human condition. Dec. 7-23, opening reception Dec. 7 (5-8pm) • 1124-112 Ave, West End and Front Galleries Dec. 7 (5-8pm)

LATITUDE 49 GALLERY 10248-106 St (423-5353) • **Male Space: STRANGED PROXIMITIES** Installation by Patricia Reed, until Nov 25 • **Project: COMMONSPACE** Tara Nicholson's work in progress illustrating the different ways in which a community with a cultural environment, until Nov 25 • Schmoozy Dec. 9

LENDUM COMMUNITY LEAGUE 11335 57 Ave • Lendrum Pottery Group Christmas sale of decorative and practical pottery • Sat, Dec. 9 (10am-2pm)

LITTLE CHURCH GALLERY Spruce Grove • **CHRISTMAS IN THE LITTLE CHURCH** Until Dec. 23

LOFT GALLERY AJ Ottewill Arts Centre, 593 Broadmoor Blvd, Sherwood Park (449-4443) • Open Sat 10am-5pm • The Art Society of Strathcona County Christmas marketplace featuring artworks and crafts by the artists of Strathcona County • Nov. 30 (noon-5pm), Dec. 1 (noon-5pm), Dec. 2 (10am-5pm), Dec. 3 (noon-5pm)

MANDOLIN BOOKS 6419-112 Ave (479-4050) • Photographs of Canadian roadways by Denis Wall • Through November

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat Sun 1-8pm • **ALBERTA/WITHIN LIMITS** Photographs and ceramic works by the Monochrome Guild and Sask Terra Group • Until Jan. 14 2007

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • Paintings by Cindy Barriatt, until Nov 29 • **SECOND BIENNIAL EXHIBITION** Works by Parkland Potter's Guild, Dec. 2-Jan. 14

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert (459-1528) • **WITHIN GROWING DISTANCE** Learn about the data collection to analysis of grizzly bear research • Until Jan. 14, 2007

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2:30pm, Tue 6:30-8:30pm, Thu 6-8pm • **JUST IN TIME FOR CHRISTMAS—PRINTS, POTTERY AND PAPER** New artworks by Nina Haggerty studio artists • Until Dec. 29

ORTONA GALLERY 9722-102 St • Open Sat-Sun 12-5pm • **THE TABLETS OF MEMORY** New artworks by Marlena Wyman • Until Dec. 29

PETER ROBERTSON GALLERY / YAMMER GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm, Thu 10am-8pm • Group show featuring new landscapes by Gregory Hardy • Wed, Nov 29-Dec. 14

PRINT STUDY CENTRE 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (432-5834) • Open Tue-Fri 12-5pm, Sat 2-5pm • **CLOSE ENCOUNTERS: A DECADE OF DISCOVERY** Printworks showcasing the U of A art collection • Until Nov 25 (printworks are also on display at the FAB Gallery)

PROVINCIAL ARTS COUNCIL 4310 • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **LIGHT AND SHADOW** Artworks by Shane Krepekevich and two others, until Dec. 2 • **Drop-in Art for the Artist at Heart** Nov. 30 • **PRESENCE XII** Featuring artworks by members of the Albert Place Visual Arts Council (SAFVAC), Dec. 7-30, opening reception with DBA Light Up December 7 (7-9pm)

PROVINCIAL SOCIETY OF JEWISH ARTISTS • **HAVEST** A photo exhibit from the Jewish Historical Society of Southern Alberta solutes the people, places and organizations that have defined Jewish life in southern Alberta since 1889 • Until Jan. 25

ROYAL ALBERTA MUSEUM 12845-102 Ave (453-9100) • **BOB THE BUILDER—PROJECT BUILD IT** Learning through constructive play, until Jan. 28, 2007 • **LEGO OCEAN ADVENTURE** Create your own sea creatures and learn about the National Oceanic and Atmospheric Administration research with the logger-head turtle, until Jan. 28, 2007 • **IMAGES IN PLATINUM OF WESTERN CANADA'S NATIONAL AND PROVINCIAL PARKS** Photographs of Western Canadian parks, from the Rocky Mountains and beyond by Allan King, until Jan. 14 • Royal Alberta Museum Theatre • **Museum Builders Lecture Series:** Featuring world-renowned architect Antoine Predock • Wed, Nov 29 (7pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **20TH ANNIVERSARY SHOW** Featuring artworks by Doug Haynes, Lynn Mohr, Robert Sinclair, Leslie Pool, Carol and Richard Selfridge and others • Until Dec. 23

SELFRIDGE POTTERY STUDIO 9844-88 Ave (439-9296) • Open house studio • Nov 25-26 and Dec. 2-3 (11am-5pm)

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **TRUTH IS LIKE A SUFFERY RUSH** Printworks by Lynne Allen, until Nov 25 • A Perfect Christmas Print Affair: Featuring affordable original prints and hand made cards, opening Dec. 2 (9am-noon), through December

STUDIO GALLERY 11 Perron Street, St. Albert (460-5993) • Open, Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • **SMALL WORKS** Artworks by studio artists • Until Dec. 31 • Opening reception, Thu, Dec. 7 (6-9pm)

STANLEY A. MILLER LIBRARY 10516 Whyte Ave (432-0240) • **Sapphires** (438-7978) • Sculptures by Ritchie Velthuis, mixed media artworks by Stuart Ballah, paintings by Cuita and figurative works by Wendy Rodale • Through November

VAAA GALLERY 3111 Harco at House 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm, Sat 12-4pm • **SPECTRUM** Artworks by Lundy Dale, Pam Weber, and Thaneah Krohn • Until Dec. 21 • Opening reception, Nov 23 (7-9:30pm)

VICTORIA GOLF COURSE CLUBHOUSE 12130 River Valley Rd (451-1770) • African art exhibition and sale featuring sculptures, textiles, and baskets • Nov. 23-24 (10am-8pm), Nov. 25-26 (10am-5pm)

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave (432-7357) • **Art in the Lobby:** Gouache on paper and acrylic on canvas by Will Korob in conjunction with A Child's Christmas in Wales • Dec. 6-16, viewing one hour before curtain

LITERARY

CASTLE ROCK PUB 570 St. Albert Road • Poet's Ink, Writing evenings every Sunday (7-9pm) except long weekends, holidays and summer months • Nov 26

CITADEL RICE THEATRE 9828-101A Ave (492-4215) • Celebration of Aboriginal Literature! An evening with selected Aboriginal Authors and Publishers hosted by Howie with presentations by Joanne Arnett, Bert Crowfoot, Kateri Akwenzie-Damm, Daniel Heath • Nov 30 (7pm) • \$20 at the U of A Bookstore (proceeds to Amiskwaciy Academy and St. Francis of Assisi Schools)

GRANT MACEWAN CITY CENTRE BOOKSTORE • Discovery Café • Is Peace Possible? Celebrate language through song and verse hosted by Sandra Mooney-Ellerbeek, facilitated by Nancy Mackenzie, featuring music and readings • Nov 25 (1-2:30pm) • Free

LOUISE BRIDGES' WILLIAMS • Margaret Macpherson's first novel released • Fri, Dec. 1 (7:30pm)

NAKED CYBER CAFE 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

ORGANIC ROOTS Seminar Room, 112 St, 83 Ave (432-3697) • The Healing Art of Writing with Reineke Lengelle (poet, playwright and creative writing professor) • Nov 29 (7pm)

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • **Story Cafe T.A.L.E.S.** • First Thu of ea month, through to June (7-9pm) • \$5 • Thu, Dec. 7 (7-9pm) featuring storytellers Stephanie Bonger, Bethany Ellis, and Renee Englot

ST. ALBERT PUBLIC LIBRARY (459-1682) • Alberta Writer-in-Residence, Camilla Gibb will read from her novel *Sweetness in the Belly* • Sun, Nov 26 (12pm) • Free

STANLEY MILLER LIBRARY THEATRE Sir Winston Churchill Sq (433-2932) • **T.A.L.E.S.**—Collaboration Concert featuring tellers from the Alberta League Encouraging Storytelling (T.A.L.E.S.) • Fri, Nov 24 (7-10pm) • Tickets available at TIX on the Square, door

TIMMS CENTRE U of A Campus • Launch of new edition of Timmy Mente for of the new edition, Dr Norman Ravin, Gerry Potter • Fri, Nov 24 (3pm)

UNIVERSITY OF ALBERTA Education • Canadian Authors (Alta) meeting with Pat Ramblers, U.S. Writers Circle with M. 24 (7pm) • free (member/first-time per)

UPPER CRUST BISTRO 1718-16 Ave • Food and music is an opportunity to enjoy an intimate café setting every Monday (door, incl. coffee, tea and poetry) • Featuring IT Carlean Fisher, and David Brydges, Nov 27 • Food, Becky Garber-Conrad, Joyce Barnes, and Shirley...

UPPER CRUST BISTRO The Sitting R. • The Writers Guild of Alberta presents a *Promotional Tour* with Edmond, (7pm) • Free (WGA member/\$5 non)

WESTWOOD UNITARIAN CHURCH 111 Canterbury Tales • Storytellers from the Edmonton Recorder Society present a select Chaucer's *Canterbury Tales* • Fri, Nov. 24 (7 adult)/\$12 (student) at TIX on the Square

YANNI'S TAVERNA-KAZBAR LOUNGE 1044-70 word with the Raving Poets Band • Every day, until Nov 29

LIVE COMEDY

THE COMEDY FACTORY 3414 Gate • 8:30pm, Fri 8:30pm, Sat 8:30pm and 10:30pm • Nelson Coles, Nov 30-Dec. 2 • \$5

THE COMIC STRIP 1646 Bourbon St. W. Open nightly 8pm, Fri 8pm and 10:30pm • Jell Capn, Mike Harrison, and Matt W. Collier, Lars Callisou, Rick Brinson, and...

WINSPEAR THEATRE • Comedy and music with Cathy J. Blackie and the Rodeo Kings • Fri, Winspear box office

YUK YUK'S COMEDY NIGHT Open Wed-Fri 8pm, Sat 8pm and 11pm • Yuk's, professional comedy night \$5 • Yuk Yuks hosts a showcase for the val, Thu, Nov 23 • Duane Good 12-26 • Sunday Industry Night

THEATRE

BALANCING ACTS family Centre, ACT 1 www.stage-left.org/festival.htm (667-9222) • Edmonton's Premiere Disability Arts Festival • SOS (Speaking of Schizophrenia) Play • Still Waiting for that Special Bus • Also a di, newest film, *Shameless: the ART of disa*

A CHRISTMAS CAROL Citadel (421-1421) • adapted by Tom Wood, directed by... as Ebenezer Scrooge • A retelling of Carol, directed by Bob Baker... Scrooge • Dec 1-23 • Tickets avail

FRIMES OF THE HEART (420-1757/432-2711) • *Shade Forest* • McCaw Set in a small Alberta town, converge at their Granddad's house, as husband because she didn't like his love, view Wed, Nov 29, pre-show talk, Tue, (12:30pm), no show Dec. 3 • \$45-20 • Free office (one hour prior to performance)

DIE-NASTY Varcona Theatre, 10329-83 Ave, improvised soap opera • Every Mon

EROS AND THE ITCHY AMT Varcona Theatre • Music and mythology converge in this hilarious Canada. A piano teacher and a boxer exp attraction with a little intervention from a contemporary incarnation of the... (Tue-Sat 8pm, Sat 2pm) • \$20 (incl. \$17 beer), Tue evening Pay What-You-Can

THE GERRY STEINFELD SHOW Jubilat 170 Street WEM (484-2424) • Until Jan. 1

THE GOLDEN AGE ROCKS ON! 771 9th St • By W. Marks and J. Marks • 50s and early 60s • Until Feb. 2 • \$5

THE LOST BOY Arden Theatre • A play by (448-9000) • Fringe Theatre for Young People produced by Theatre Dynamo (Montreal) • Theatrical, sometimes unruly class in which, and even rejected by her classmates • Until 7pm) • \$16.96 (adult)/\$11.66 (child)/\$13 (senior)

MRS. BOB CRATCHIT'S WILD CHRISTMAS BINE 11516-103 St (471-1586) • Northern Light tale By Christopher Durang, morphs into of the Magi, and It's a Wonderful Life. MacDonald Smith, Richard Meen, Jara Tippa • Dec. 2 (8pm) • \$25 available

NARNIA Arden Theatre, 5 St. Anne St (8000) • St. Albert Children's Theatre • Lewis' classic novel *The Lion, the Witch and the Wardrobe* • Dec. 3, Nov 25-26 (2pm) • \$19.50 • Arden Theatre box office at TicketMaster

A NUMBER PCL Studio Trans-Alta Arts Bant (4757) • Trunk Theatre, written by Caryl O'Delicio • Set in the near future, a two clones of his son • Until Nov 25 • \$5 (adult/senior) at TIX on the Square

OFFENSIVE FOULS Stanley A. Miller 112 St (421-1731) • Comedy and thought-provoking play by racism, violence and tolerance seen through the eyes of a young man • Nov 23-24 (8pm), Dec 8 (8pm) • You-Can preview Nov 23, \$15 (adult/\$5 (senior))

OH SUSANNAH Varcona Theatre, 10329-83 Ave • Roundup! Susanna's co-host Eros. God is up to join her. Guest performers will include Howard Fik and local rockers The Cordwainers. Susanna's Jug Band • Sat, Nov 25 (11pm) • \$15 (adult/\$10 (child/senior))

10 DAYS ON EARTH Rory Theatre, 10708-14 St • Theatre of Mammoties, Rina A-Dink Inc. and Theatre of Mammoties • Intended and created by Rina A-Dink • Nov 26 (Tue-Sat 8pm, Sun 2pm) • Ticket

LE VIVANT DU COURONNEMENT (THE CROWNED MAN) 8627 rue Ma La Cité Francophone, 8627 rue Ma La Cité (469-8400) • L'Unité Théâtre • By José Thébaud, Under the stars marking the coronation of Queen Elizabeth II, England where he secretly plans to In Dec. 2 (8pm), Nov 26, Dec. 3 (2pm) • \$5 (adult/\$10 (child/senior)) • The door, La Librairie Le Carrele

Find the tragic beauty in *Manufactured Landscapes*

TORONTO DIRECTOR TELLS THE STORIES BEHIND BURTYNSKY'S STUNNING INDUSTRIAL PHOTOGRAPHY

My first impressions of Edward Burtynsky's photographs are never thoughts when I turn to them: the urge of gazing into a beguiling, otherworldly space as belonging very much to our world, and finally a mixture of awe and wonder at what our world has become.

THIS ROCKS

Toronto-based artist's startling, unusual images capture our state of flux that's difficult to breathe. Breathtakingly vast images of industry, toxification and transformation taken from as distant as China and as close as Sudbury, Ontario. At work seems a sort of poetic distance from the frontiers of some determined apocalypse.

Admiration for Burtynsky's work makes me feel a bit protective while Jennifer Baichwal's *Manufactured Landscapes*, yet the film is an artist profile nor an environmental polemic. In a sense, it's a collection of footnotes or appendices to Burtynsky's images that constitute a whole.

Baichwal, whose previous subjects include author Paul Bowles and photographer Shelby Lee Adams, emphasizes the stories behind Burtynsky's work, underscoring the components of his work, especially the people being displaced by the events of his work.

The film is a very special sort of documentary, leading back not to any sort of documentary style but as to other precedents in what might call cinema of environmental alienation, movies like Herzog's *Red Desert* or Herzog's *In Darkness*. Yet it feels even more familiar than either of these, thus a little more disquietingly so.

With Baichwal and Burtynsky, Burtynsky's offices at Toronto International Film Festival, not long after *Manufactured Landscapes* had won the Toronto International Film Festival award for Best Canadian Film at the Toronto International Film Festival, not long before it goes on to be recognized as one of the significant films of the year.

One of the highlights of our year.

Jennifer, I'd be interested to know the context in which you discovered his work.

Baichwal: I have friends who'd been collecting Ed's work, so I've



DOC OPENS FRI, NOV 24
MANUFACTURED LANDSCAPES
DIRECTED BY JENNIFER BAICHWAL
FEATURING EDWARD BURTYNSKY

known about it for years. I'd always been impressed with his ability to raise questions about environmental impact without making didactic arguments. When the opportunity came to make this film, that was the main question: how do we make a film that extends the photographs, that moves their impact into another medium.

VW: Does the film reflect your experience of looking at the work?

JB: I certainly wanted to recreate the visceral experience of looking. At first, you're overwhelmed by scale, then by the seductive aesthetic, particularly the beautiful colours of the more abstract work. It's only when you look closely that you realize you're looking at densified oil filters or computer parts. So I was trying to recreate that experience of having the wide view and then moving in to examine the hundreds of details circulating within the image's boundaries—the people moving things in the Three Gorges Dam photos or the workers in the quarry. You don't truly get a sense of scale until you realize there's a tiny human being in that frame.

VW: How was the film initiated?

EDWARD BURTYNSKY: In the fall of 2001, I'd

returned from India and Bangladesh, where I shot the ship-breaking work. I was here making prints and this customer of mine, Jeff Powis, was looking at these images and wondering where I shot them. I told him and mentioned that I needed to go back. Powis said he'd like to come along and shoot some video. He was trying to break into documentaries. I laid out my conditions and along he came. As it turned out, when I saw what he was doing I wasn't happy. It was more about the ship-breakers than it was about me working with them. It wound up not really being about anything in particular. There wasn't much poetry to it.

JB: All the black and white footage in *Manufactured Landscapes* is Jeff's. He'd come to [producer] Danny Iron and Danny came to me, knowing I liked Ed's work and asking if I couldn't do something with Jeff's footage. But after watching 80 hours of it, it became clear that we'd need to start from a new place. Right then, Ed just happened to be going back to China, so we rushed to get the financing. Everything happened really fast once we decided to run with it.

VW: It seems an interesting challenge would have involved figuring out how to reflect some essence of the work without making it redundant. That bravura opening tracking shot is obviously a strong example of this: mirroring scale, but doing so in this lateral, very temporally conscious way.

JB: Right, you're taking that compres-

sion and just opening it right up.

JB: [Cinematographer] Peter Mettler and I spent a lot of time talking about how to make it work. In fact, one of Peter's ideas was that we'd show photographs at the very beginning and then show none for the rest of the film, so you'd just have them in your mind as you go off into this world. I felt we had to keep coming back to the photos to situate us, so that the dialogue between the two mediums is ongoing.

VW: Ed, were you concerned about how the documentation process would change your work or work habits?

JB: In terms of the work habits, that was my fifth visit to China and I already knew the pictures I wanted to make. So the movie didn't really interfere. If I were in a more exploratory phase, it'd be a different story. The bigger problem was that I was on a tight shooting schedule and a film crew doesn't move as fast as I move. So we'd be parting and then meeting up, and they had to skip some things I was doing.

JB: It takes more time, obviously, to go in and talk to people. But for us it was helpful that Ed had done all this research and knew what he was going to shoot before we arrived. We knew what we were able to pick and choose from. We also went to places like Shanghai, where Ed had already been, because we knew we wanted to use the area to address urban renewal.

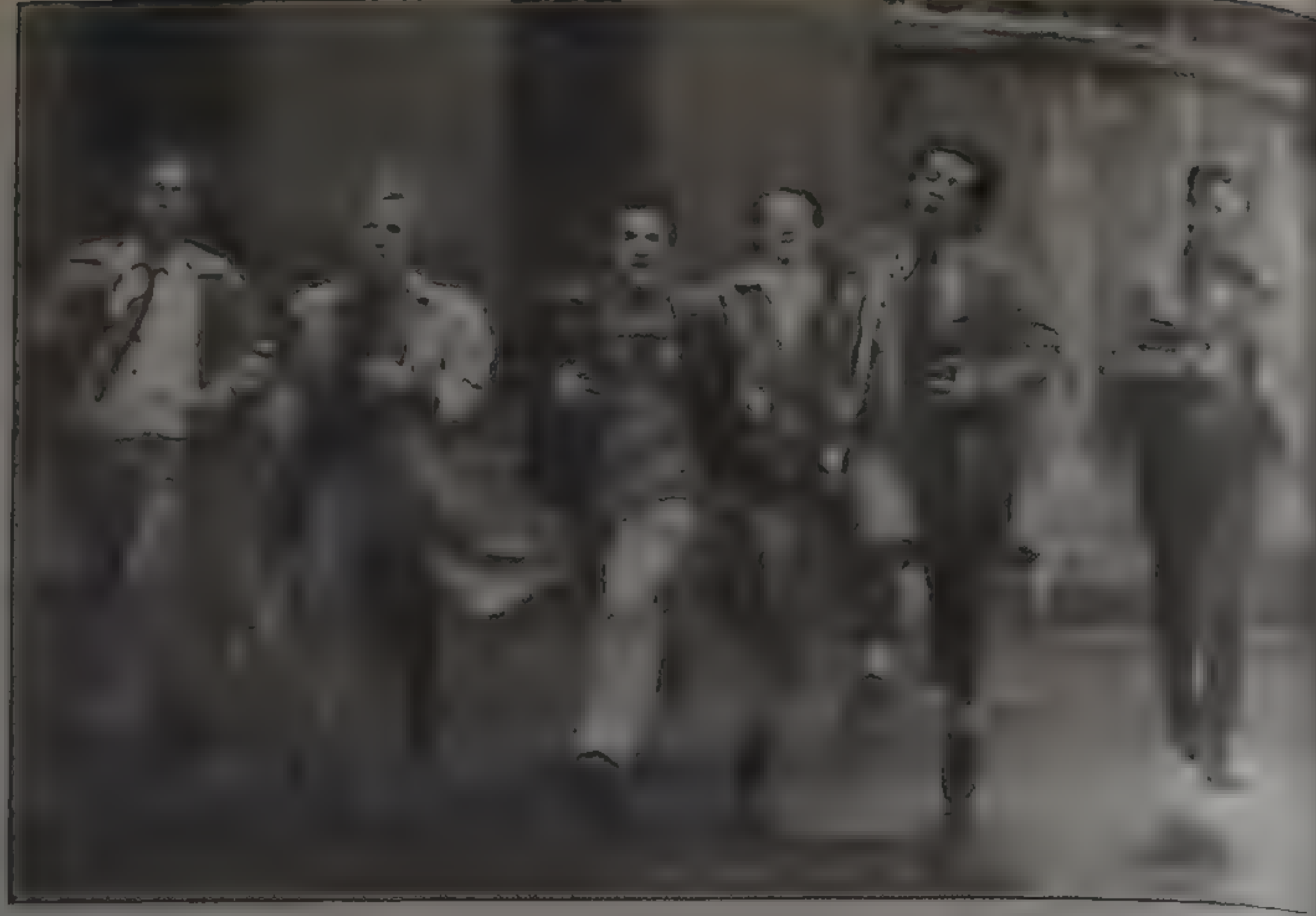
VW: You've both mentioned the virtue of the lack of didacticism in the photographs, but Ed, did you ever feel that having a filmmaker contextualize the images endangered their integrity or enigma?

JB: When I heard Jennifer was taking over, I'd already been aware of her film on Shelby Lee Adams and felt there was an integrity there. And once we met I felt we agreed upon the film's premise, the result being something that isn't didactic but that runs parallel to the work's concerns, something that interacts with the photos but also stands alone.

Just as importantly, an understanding developed as to the sort of walk one needs to walk when one goes into these places. I'll put it this way: if I went into China as an environmentalist and overt critic of the Chinese situation, I wouldn't get anywhere near it. I went in telling them that this was a historic moment and it was important for someone like me to go in there with a large camera and record what was happening. They aren't as threatened by photography, which can lock an image in time in a way that's very distinctive from film. If photography rates a one on their radar for dangerous media, films rate a five.

JB: We were being shut down constantly. Every time we turned on the camera there was negotiation. We had a minder with us at all times. But what Ed's saying is true: this work is historically valuable. And it's not that the Chinese don't know what's going on—they know perfectly well what they're doing to the environment. But it's a real cost/benefit kind of analysis for them. We'll industrialize now, and deal with the problems afterwards—like everywhere else in the world has done. It's just that the scale there is enormous. It was already a landscape under pressure due to overpopulation, so adding industry only exacerbates things.

But to me, *Manufactured Landscapes* isn't about damning China or even saying all of this is bad. We live in an ambiguous world. We all participate in this thing. That's why I chose this narrative structure taking us from raw materials to manufacturing to recycling to transportation to urban renewal. Perpetuating an environmental sustainability dialogue that posits one side as right and the other as wrong is something I really didn't want to do, because Ed's work doesn't do that. It's one of the things that drew me to it, the fact that it implies how we're all in this together. He's offering a glimpse of a part of the world that we're responsible for but never see. ♥



Four Hungarian films look at a nation through a revolutionary lens

JOSEF BRAUN / josef@vuweekly.com

A collaboration between various cultural institutions in Budapest and Ottawa, **Hungary: 50 Years After 1956**, screening at Metro Cinema this weekend, is a program of highly distinctive films. Through four distinct prisms, the films both remember and muse upon the Hungarian Uprising, a turning point in the Cold War and in that country's tumultuous 20th-century history.

Taken as a whole, the films reflect in personal terms each of the major elements surrounding the events of '56—the pre-existing social conditions, the popular revolt, the Soviet invasion, the subsequent wave of executions and everyday life in the aftermath—and the result is a remarkable cycle that's both historically and aesthetically enlightening.

PERHAPS THE MOST impressively flamboyant—and certainly the most entertaining—of the quartet is 1981's Oscar-winning *Time Stands Still* (*Megáll az idő*), directed by Péter

FOREIGN

FRI, NOV 23 - MON, NOV 27

HUNGARY:
50 YEARS AFTER 1956
METRO CINEMA, \$8

Gothár. Beginning with the departure of a husband and father from his own father during the Soviet invasion, the film moves seven years into the future to examine the lives of his sons, each determining how to live the least demoralizing life under the ambiguous constraints of Hungarian communism. And with it, Gothár delivers a mischievous roar of fumbling sex, rock 'n' roll (both foreign and home-grown), teenage rebellion and utter political bewilderment.

It's also a film of haunting details and striking images: the sickly rose-coloured hue of the prelude; the exercise rings that dangle from a doorway in the father's wake; the gloomy, crumbling corridors where kids pose and gawk at each other; the view of a drunken boy cradled under his teacher's sweater from above a ceiling

fan in a bathroom while the tap runs; a car crashing into a fence near a beach as dawn breaks across the water. This final image encapsulates the border that will forever divide those who choose exile from those who choose to stay, one of the melancholy underlying themes that makes *Time Stands Still* so memorable and rich. If you see only one of these films, I'd make it this one.

Whooping Cough (*Szamárköhögés*), directed by Péter Gárdos in 1987, nurtures a still younger perspective, featuring a family of five—nervy, wannabe tap dancer dad, yummy mummy, eccentric granny, demonically feisty little sister and, at centre, relatively subdued but sex-obsessed 10-year-old Tomi—living through the chaos of the Uprising and its bloody retaliation, keeping indoors whenever possible, wondering when the hell this will all be over.

For the parents, it's a time of fear and uncertainty, of desperate, sometimes stupid schemes made in pyjamas around plates of stale food; for the kids, it's a weird sort of holiday

from school and study, a floating time rife with abrupt introductions to the nonsensical adult world. At first *Whooping Cough's* dominance of somewhat contrived quirkiness can be grating, but slowly, the film earns better, deeper laughs, more penetrating scenes of genuine madness and audacity and a few pointed moments of loss. The mother's combination food run/lover's tryst and the children's playing along train tracks in the wintry woods amongst random gunfire especially make vivid impressions.

1988's *Eldorado*, aka *The Midas Touch*, directed by Geza Bereményi, spans the period between the Second World War and the Uprising, set largely in Budapest's Teleki Square flea market, a crazy little milieu peppered with suicide and corruption, a close-knit community that houses gangsters, whores, bums and thieves and a cabaret where fat ladies sing peppy, sinister tunes as Bereményi's camera boozily swerves through bodies and candles.

THE FILM IS a sort of elusive parable

about greed, status and the sea changes of politics. It con- certain trader who hordes a gold and gets by on his impos- malistic confidence and his belief in the financial bottom near-mystical solver of all life- lems. A louse of a son-in-law the market, even the death of seem no obstacle to his bully- fistfuls of riches. Enter comm- tighter control of trade and the- ference of extortion from the h- grifters to the State, and the- tious wielding of currency rapid- solves in meaning. This persuasively nasty little story dark humour and despair

2004's *The Unburied* (*Temetetlen harlot*), directed by Mészáros and produced by, others, legendary filmmaker Jancsó (*The Red and the White*), most conventional in terms among the films featured, but many regards the most histo-

CONTINUED

Casino Royale too real and good for the spy who fathered me

FLICKS THE MOVIEGOER

PAUL MATWYCHUK
moviegoer@vuweekly.com

Casino Royale is a very unusual entry in the James Bond franchise—it may be the first Bond since *Goldfinger* or possibly *You Only Live Twice* to work as a complete film. Even Bond fanatics never talk about the plots of these movies: Pierce himself famously remarked that *The World Is Not Enough* was so confusing that even he didn't understand what was going on in it.

No, people remember Bond films in fragments, as a highlight reel of nutty, fetishistic fantasy images—a boot with a poison-tipped spike, a Union Jack parachute, a hand stroking a white kittycat, a long series of interchangeably beautiful pillow-tipped women in bikinis and evening gowns—flowing through the

the Bond movie better than Maurice Binder, the man who created all those gloriously Freudian main title sequences and who seemed to spend his entire life dreaming up endlessly varied images of lithe female silhouettes cavorting in slow motion around oversized gun barrels.

I was introduced to Bond movies by my father when I was about nine. The beauty of Bond movies is that even if you're a nine-year-old boy, nearly everything about them—the plots, the Cold War jokes, the sexual innuendoes—can zoom right over your head and yet you can still understand them completely. I came into the Bond series during the Roger Moore era, watching *The Spy Who Loved Me* and *The Man With the Golden Gun* on TV, and I immediately responded to their fairytale aspects: the exotic settings, the outrageous henchmen (Richard Kiel as "Jaws" in *Spy*, Herve Villechaize as the malevolent "Nick Nack" in *Gun*), the gadgets so fanciful they might as well have been magic

I think my Dad liked the Bond films' childlike qualities too—when he showed me *Goldfinger*, we talked about it like two kids in a schoolyard: the guy decapitating a statue with his hat, the fat man getting sucked through an airplane window, the girl who suffocated to death after her skin was painted gold.

My Dad is not very interested in movies. He doesn't follow the film world at all—whenever we go to the video store, he invariably picks out cheapo straight-to-video action thrillers starring guys like Lance Henriksen or Michael Dudikoff. His list of favourite films hasn't changed in 40 years: *Ben-Hur*, *El Cid*, *Land of the Pharaohs*, *The Good, the Bad and the Ugly* and the 1952 version of *Ivanhoe*. His favourite actors are Charlton Heston and Clint Eastwood. I can think of only two occasions where Dad actually initiated a trip to the movie theatre to see a specific film, and both times it was to see an Eastwood film: *Tightrope* and *Heartbreak Ridge*.

And he loves Bond movies. ABC used to show Bond movies all the time on Saturday nights, and Dad rarely missed a broadcast.

SO WHILE I DON'T have any huge affection for any particular Bond film, I do have a great sentimental attachment to the series, because for the longest time, going out to see the new James Bond movie was one of the few male-bonding rituals my Dad and I could share.

This was during a low period for the franchise, when most Bond fans' patiences was being tried by wheezy Roger Moore vehicles like *Octopussy* and *A View to a Kill*. But I didn't care: there was even something reassuring about the series' reliable, utterly unadventurous mediocrity. Unlike the time we went to see *Total Recall*, there were never any swearwords or graphically exploding heads or three-breasted Martian prostitutes to make us uncomfortable.

And so the fact that *Casino Royale* is

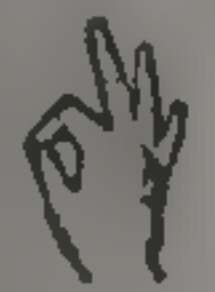
actually a really good movie, with performance by Daniel Craig that almost exposes how unimaginative Pierce Brosnan was in the role, almost like a personal betrayal. The has moved on from its old ways, my father and I have moved on to the series. We're living thousands of miles away from each other now, and we always go home for Christmas, the latest Bond together doesn't seem that important anymore. We never around to seeing *The World Is Not Enough*, and I doubt we missed *Die Another Day*.

Nowadays, my Dad prefers to see an espionage fix from TV's 24. You can see the influence of 24 on *Casino*, especially in its emphasis on up-close and personal violence and sweat-soaked scenes. It's gripping, grown-up entertainment that's definitely not appropriate for nine-year-olds. Today's fathers, sadly, will have to try and watch *Happy Feet* instead. ▀

Star-studded cameos burden Bobby's potential

BY STEVE / steve@vuwweekly.com

Thank Emilio Estevez for one thing: we'll never look at the *Mighty* the same way again. He has nothing to do with the infamous trade.



THIS IS OK

Estevez, well known for his role as a hockey coach in the *Mighty* trilogy, has taken it upon himself to write, direct and star in this most-hyped Oscar contender.

The end result is *Bobby*, an ambitious, albeit conceited, docudrama following a cameo-laden cast of characters who happen to be in the vicinity of Robert F. Kennedy at the moment he was assassinated.

Anthony Hopkins stars as a retired doorman, the first of nearly a dozen main characters whose lives intersect with Kennedy during his stay and subsequent murder at the Ambassador Hotel on Jun 4, 1968.

Qua Jackson plays a Kennedy campaign volunteer, while William H. Macy stars as a hotel manager who's married to a hairdresser (Sharon Stone) and who works alongside a chef (Dennis Fishburne) as a telephone operator and Christian Slater as the hotel manager.

There's also Lindsay Lohan and Kevin Wood who star as a recently engaged couple, Martin Sheen and John Hunt who portray American elites, and Demi Moore who plays an alcoholic lounge singer.

There are a few more but the point has been made: there's so many celebrities in this film that they overpower the source material, leaving the audience waiting for the next big name rather than being immersed in the story.

BE GRANTED GREAT power as actors knowing what's going to

DRAMA

OPENS FRI, NOV 24

BOBBY

WRITTEN & DIRECTED BY EMILIO ESTEVEZ

STARRING ANTHONY HOPKINS, WILLIAM H. MACY, DEMI MOORE, MARTIN SHEEN, SHARON STONE

happen in the end; in an almost Hitchcockian way, tension grows from seeing these unaware characters build up expectations that we realize will eventually be broken. As a result, the film is not so much about Bobby Kennedy but about painting a broad picture of those naïve American ideals, hopes and dreams that were pinned on Kennedy's shoulders, shared by those who saw him as a symbol of progressive change. This is perhaps the film's greatest achievement, as Estevez, the surprisingly competent director, weaves together an impressive story that portrays Kennedy solely through television footage and third-person discussion for the majority of the film.

Estevez doesn't shy away from his filmic idols, either; several nods to Robert Altman's *Nashville* and *Shortcuts*—and a clumsy reference to *Grand Hotel*—guide his script and directorial eye. Stitching together snippets of fiction with archival footage of the real Kennedy, the film's blending and lack of focus actually makes the obvious ending more powerful. It's just a shame that it takes so long to get there, burdened by a cast of celebrities that's a tad too large to keep the story fresh and interesting.

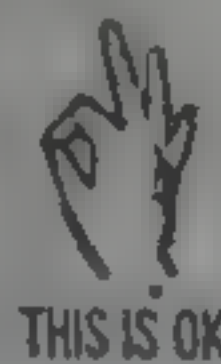
Yet, this film is getting serious talk of Oscar contention. Let's make this clear: Estevez is no Spielberg. The very fact that he is even getting buzz like this, however, is impressive enough as it is.

Bobby may not be his Oscar winner, but it's a damn fine effort that could change the assessment of his artistic skills. ▽

There's something about Oscar

JOSEF BRAUN / josef@vuwweekly.com

Coming off a run like *Waiting For Guffman*, *Best in Show* and *A Mighty Wind*—inventive comedies that delve into the fertile milieus of amateur theatre, dog shows and aging folk group reunions—*For Your Consideration* feels as uncomfortably close to coasting as Christopher Guest has come in his distinctive career as writer, director, actor and wrangler of brilliant and otherwise underused comic talents.



THIS IS OK

It's hard to think of any other forum for collective comic creation quite like Guest's semi-improvised ensemble pieces, however. It's not just that his stable of attuned players—Eugene Levy, Catherine O'Hara, Harry Shearer, Fred Willard, Parker Posey, Michael McKean, Bob Balaban, Jennifer Coolidge, et al—do their most audacious and sophisticated work under Guest; they develop much of it too, with Levy regularly taking half of the script credit.

Perhaps it's just the subject of this team's satirical gaze this time around that is lacking. *For Your Consideration*, like its predecessors, is driven by eccentric losers who foolishly believe themselves on the verge of the big time. But this particular pack of underdogs hunker in the film industry, a target so broad and well tread that even the best satirists need extra specificity in their attacks to leave an impression.

COMEDY

NOW PLAYING

FOR YOUR CONSIDERATION

DIRECTED BY CHRISTOPHER GUEST

WRITTEN BY GUEST, EUGENE LEVY

STARRING CATHERINE O'HARA, HARRY SHEARER, PARKER POSEY, JENNIFER COOLIDGE

Guest himself plays the director of a drowsily sentimental low-budget movie called *Home for Purim*, a period piece about a Jewish family sharing a tumultuous holiday. While still in production, one of the film's stars (O'Hara) is singled out by some anonymous blogger as an Oscar contender, and out of nowhere the movie suddenly becomes locked in a publicity machine so overwhelming as to completely change even its content (the integral Judaica's the first thing to go) and fill the cast with delusions of grandeur.

DESPITE O'HARA'S tremendous conviction, despite Coolidge's brilliant turn as a former diaper baroness turned movie producer, despite Willard's monumentally asinine, faux-hawk-sporting ET host or Levy's bizarre non sequiturs (like spraying his bare feet with something he digs out of his secretary's handbag), there's just not much of a centre to this thing—funny bits alone can't make up for a lack of substance, not to mention bite.

There might also be something to the fact that, contrary to what some dopier critics or publicists might attest, *For Your Consideration* isn't a



mockumentary. The departure from Guest's characteristic style is evident from the very start, where the camera, often using a shot-reverse-shot pattern, obviously shows us things documentary never could. It may be that in aping the documentary, Guest is forced to adhere to certain formal and narrative constraints that inspire more rigorous work.

Having said all that, though, there are worse ways to kill time than watching these performers go to work, even in lesser circumstances. In fact, I saw the film with a packed audience that roared with laughter.

Of course, that audience almost entirely consisted of film industry types, and their laughter felt forced narcissistic and self-congratulatory which is probably the exact opposite of the film's desired effect. ▽

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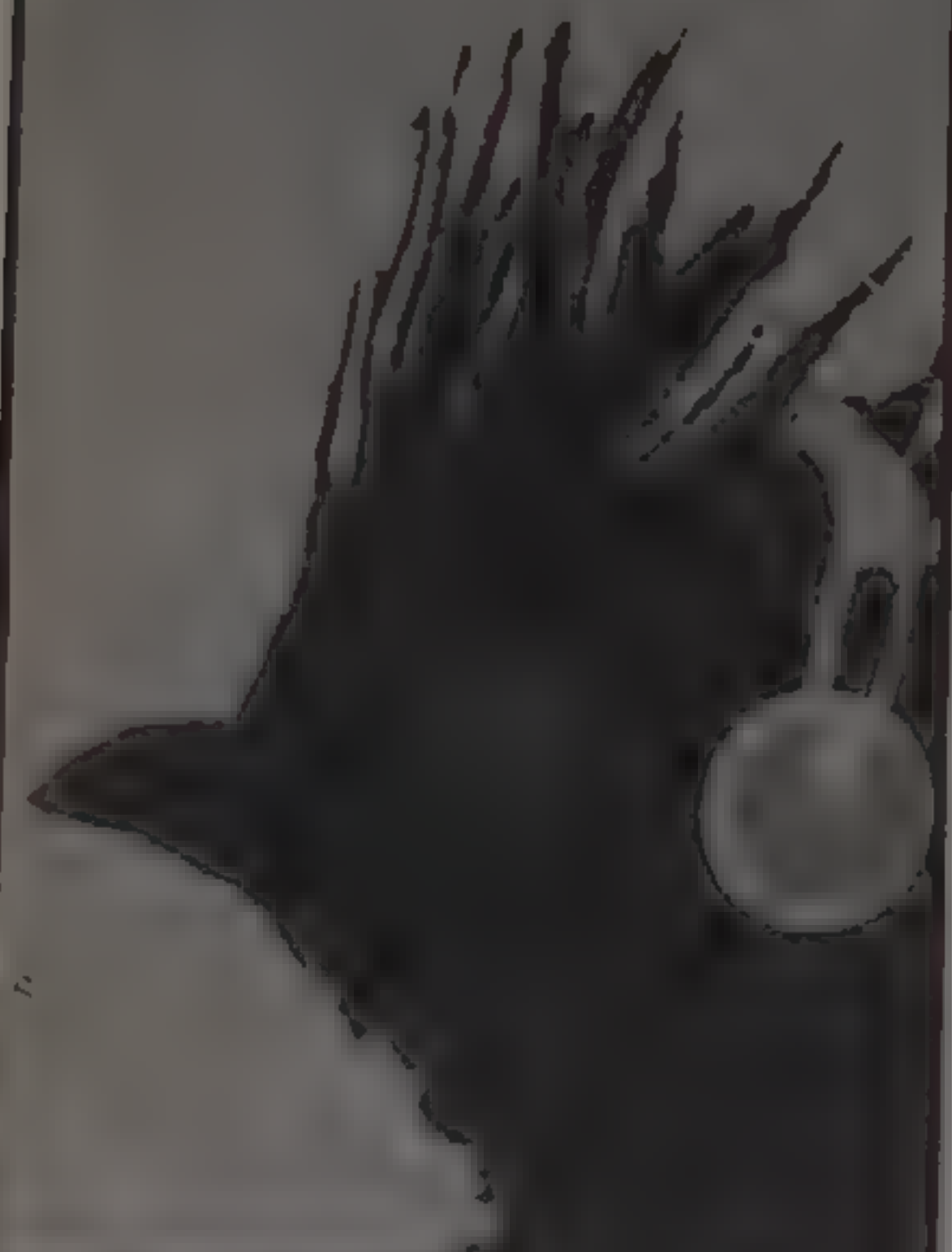
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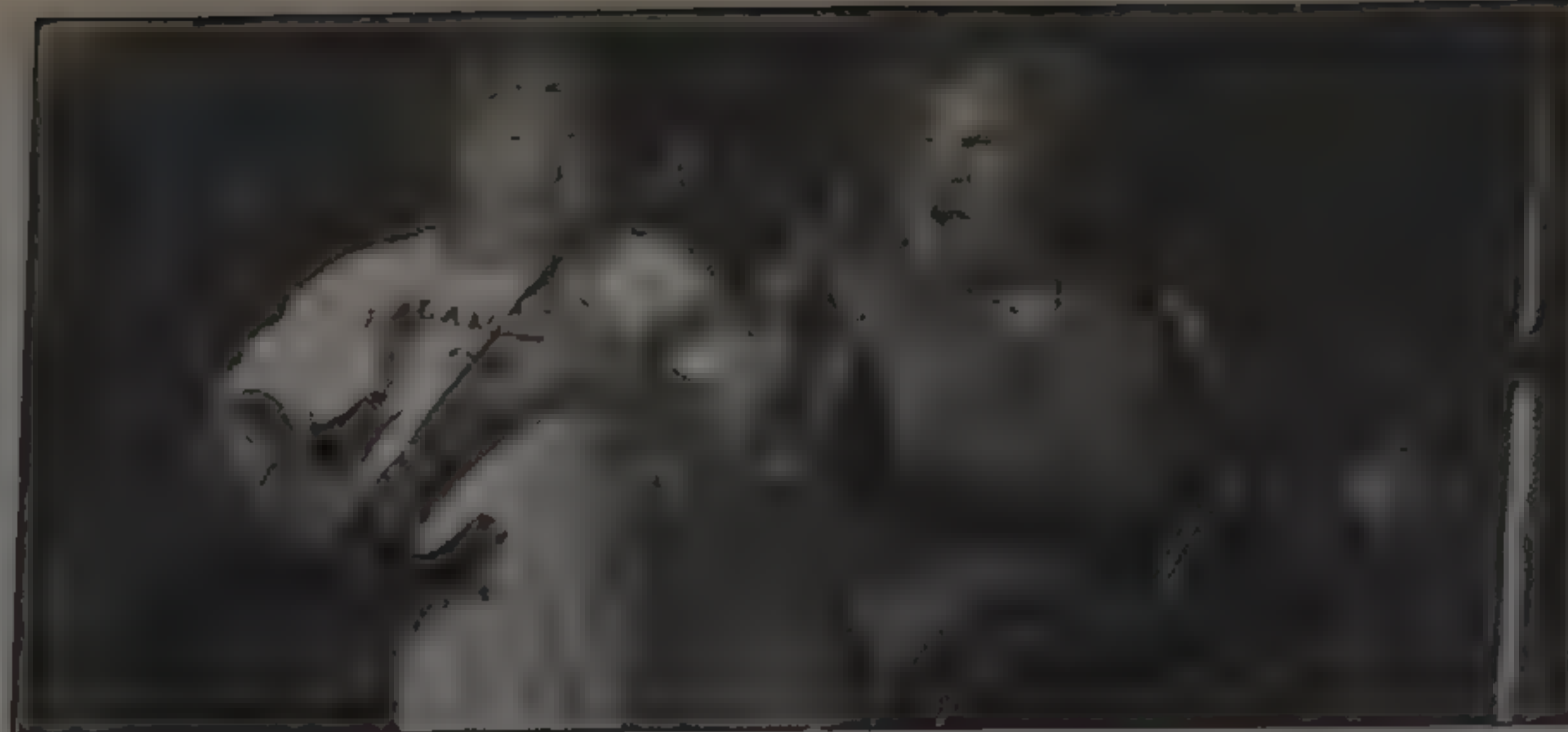
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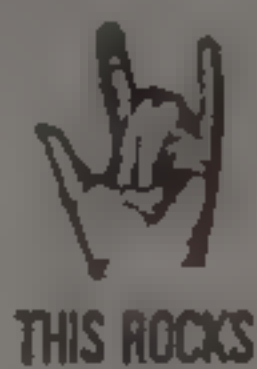
Tenacious D take a lickin' but keep on stickin' and pickin'

OMAR MOUALLEM / omar@vuweekly.com

Hold on to your socks, 'cause they're about to be knocked off. "The Greatest Band in the World" has made it to the big screen. What began as a short-lived cable television show is now 90 minutes of sweetass rock 'n' roll. But unlike most TV-to-film adaptations, this one is, like, totally awesome.

Tenacious D in: The Pick of Destiny is the prologue to the comedy sparsely peppered throughout the last 10 years. Their six episodes, recorded album, various movie drop-ins, cameos in Dio and Foo Fighters videos, and unforgettable X-rated "Crank Yankers" sketch—none of them matter anymore; this movie is your preliminary guide to The D, the genesis of "The Greatest Band in the World."

In the beginning there was JB (Jack Black). As a child he was a chubby, hippie-haired pubescent rocker growing up in a Missouri Catholic home. After getting the belt from Papa, little JB packed his bags and headed south to Hollywood. South, then east, then north, then finally west until he reached his destination a decade-and-a-half later. Now he's



THIS ROCKS

PREVIEW

OPENS FRI, NOV 24

**TENACIOUS D IN:
THE PICK OF DESTINY**

DIRECTED BY JAMIE LYNCH

WRITTEN BY LYNCH, JACK BLACK, KYLE GASS

STARRING BLACK, GASS

all grown up and has a well of songs to blow your mind.

He meets KG (Kyle Gass), an LA panhandler who swears to JB that he is a famous rock star. Before JB learns the truth (that his guru is a wig-wearing, middle aged mama's boy, who lives off her monthly cheques that he insisted were royalty fees), KG leads him through a gauntlet of auditions to prove his talents. Baldness aside, JB knows that it was their destiny to be Tenacious D.

Granted, they're already a great band, but to be the greatest band they must obtain the Pick of Destiny—the elixir of rock 'n' roll, once brandished by Jimi Hendrix and Eddie Van Halen. Legend has it, the pick was carved out of a tooth from Satan's mouth, and anyone who strums a chord with its tip will totally kick ass.

THE ENCHANTMENT OF D lies in its

CONTINUED ON PAGE 43

Deck the Halls with cookie-cutter story

STEVE LILLEBUEN / steve@vuweekly.com

You know those television news stories that come out every November highlighting how Christmas decorations adorn storefront windows too soon, making you rhetorically ask, "Is it Christmas already?"



THIS IS OK

Deck the Halls is a bit like this phenomenon: you feel like you've seen this movie before but it's made and released every single year like clockwork.

Borrowing most of its jokes from *National Lampoon's Christmas Vacation*, this film doesn't add anything new to the "finding the spirit of Christmas" genre of holiday comedies. It's a stupid film, but it's still possible to—borderline—enjoy the experience despite the film's absolute predictability. At least it doesn't fall as flat as some of the other corny Christmas films released this season, a list that includes the absolutely dreadful *Santa Clause 3*, which isn't funny at all (not even a little bit).

In this film, Matthew Broderick stars as Steve Finch, an optometrist from white, middle America who has everything—including a perfectly good-looking and respectable family and home—but still manages to find something to complain about.

When Buddy Hall (Danny DeVito), a car salesman with a hot wife and even hotter twin daughters, moves in next door, Finch's ideal world is thrown into chaos. Buddy decides that he wants his Christmas light display to be so big that it's visible from space, sending him into direct conflict with Steve, a man who prefers his neighbourhood to stay nice and quiet, based on a holiday routine he's refined



COMEDY

NOW PLAYING

DECK THE HALLS

DIRECTED BY JOHN WHITESIDE

WRITTEN BY MATT CORMAN,

CHRIS ORD, DON RHYMEN

STARRING MATTHEW BRODERICK,

DANNY DEVITO, KRISTIN DAVIS

from year to year

THERE ARE THE clichés and stereotypes, of course, that take up majority of screen time: Steve has a reclusive teenage daughter, his wife is obsessed with both video games and boobs, and his wife, on top of being a stellar cook, happens to be a successful cookbook author.

Then there's the endless array of gags that nearly ruin the film, including, but not limited to, a scene where Steve races through town in a runaway Santa sleigh. Throw in a couple of scenes involving burning Christmas trees, speed skating competitions, and a couple of goofy Germans, and the film wraps up with a warm, fuzzy ending. This is pretty much the same stuff, rehashed from decades worth of dorky Hollywood Christmas specials—but the kids might like it if they haven't seen a movie like this before.

The undertones of the film seem to comment on our capitalist culture of excess, but it's not enough to make up for a storyline that refuses to jump out of its tedious formula. Near the beginning of the film, Steve tells a city worker who's stringing up the town's Christmas lights not to overload the trees with too many lights. "We don't want them to seem tacky," he says.

Perhaps that's sound advice, but the filmmakers themselves seem to have delivered a film with too much icing on a cake that's half-baked. You're probably better off to stay home and rent *It's a Wonderful Life* instead. ▽

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Aronofsky conjures another heavy dream in *The Fountain*

After 10 years after *Requiem for a Dream*, Darren Aronofsky's *The Fountain* finally arrives with a hefty load of extra-filmic baggage—an infamously protracted and tumultuous production, boos at the Venice Film Festival—and a premise so dazzlingly pretentious as to guarantee responses even more varied than those that met its predecessor. If this finds the right audience—probably probably fans of Ken Russell films, Hermetic novels, CG Jung, Joseph Campbell and psychotropic substances—it will, in its peculiar way, be embraced as the sort of wildly odd, improbably ambitious gem that comes only rarely, a phenomenon akin to a sighting of some endangered beast, functioning healthcare system.

The Fountain's structure is tripartite and basically circular. In one strand we find Tomas (Hugh Jackman), a genetic scientist determined to shrink a tumour in a monkey's brain while his wife Izzi (Rachel Weisz) dies of some terrible illness and composes an epic novel in laughably immaculate calligraphy. In the second, Tomas (again, Jackman) is a conquistador charged with finding the Mayan god of life in the New World for the lovely Isabel (Weisz). In the third, Tom (yep, Jackman) is the lone inhabitant of some hermetic space, adrift in space, haunted by voices and fighting against the stars.

THE NARRATIVES DOVE-TAIL and are compressed into 96 minutes, an impressively taut running time that renders two of these strands, not inappropriately, into virtual cinematic haikus. Visual dynamics dominate: long-press up against extra-tight closeups; as portals seep through the jaundiced light of space, recalling old sci-fi paperback

DRAMA **HOW PLAYING**
THE FOUNTAIN
WRITTEN & DIRECTED BY DARREN ARONOFSKY
STARRING HUGH JACKMAN, RACHEL WEISZ,
ELLEN BURSTYN, MARK MARGOLIS

covers; terrifyingly fecund jungles give way to stark wintry plains. The aesthetic is alternately seductive, chillingly lonely and somewhat oppressive.

Dialogue tends to be awkward, scenes contrived and characters more symbolic than recognizable. What's of substance here is the fluid realization of deeply primal themes, thus Aronofsky thinks nothing of having a scene where Jackman stabs a tree and out flows the juice of immortality—which looks suspiciously like cum.

Weisz is required mostly to be beatific, yet Jackman's unruly performance somehow ascends to operatic heights, matching Aronofsky's lofty themes with vivid romantic fortitude. For every scene that courts ridicule there's another that, call me crazy, is strangely, profoundly moving. In his desire for everlasting life and love, Tom sacrifices immediacy, and his is a tragedy written in glyphs, not naturalistic gestures.

Because it aspires to fuse images and music into an expression of abstract spiritual and mythical concepts, *The Fountain* will, for some, invite only mockery and dismissal. But against my more sober criteria, I found myself kind of swept up in it, beguiled by its preposterous beauty and over-earnest transcendentalism, its inarticulate fatalism that finally speaks to our innate sense of eternal return.

I can accept or even welcome whatever jabs at its abundant silliness others might make, but I still can't deny that I left the film feeling eerily connected to that guy sitting cross-legged in his little ball. ▽

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Subtlety sells *Let's Go to Prison*

CAROLYN NIKODYM / carolyn@viveweekly.com

Going by the trailers, I didn't expect much from *Let's Go to Prison*. That's actually putting it mildly—I thought watching the film would be more painful than doing a faceplant on concrete from 10 steps up.



But then, that's the funny thing about expectations; whether great or not, they have a tendency to frame our experience: much lauded films are a bore and derided ones are surprisingly good—or at least not bad.

Inspired by Jim Hogshire's autobiographical *You Are Going to Prison*—which offers a straight-shooting look at life in the US prison system, as well as strategies for survival—the film follows John Lyshitski (Dax Shepard), a career criminal who blames his sorry life on the first judge who ever had him incarcerated. At age eight, John was on his way to learning the ins and outs of being a criminal through the prison system.

When he gets released from the can for the fourth time in his early 30s, John is bent on revenge—only his muse, Judge Nelson Biederman III has just died. With no outlet, John decides to relieve his destructive urges on the judge's son, the insufferable man-boy Nelson Biederman IV (Will Arnett).

Long story short, John sets Nelson up, which gets Nelson three to five in the penitentiary and gets himself arrested so that he can see to it that



COMEDY

NOW PLAYING
LET'S GO TO PRISON
DIRECTED BY BOB ODENKIRK
WRITTEN BY BEN GARANT, THOMAS LENNON,
MICHAEL PATRICK JANN
STARRING DAX SHEPARD, WILL ARNETT,
THE MCKENNA

Nelson's life is the most miserable it can be. And from there, you get a long run of the obligatory prison sex jokes.

WRITTEN OUT LIKE THAT, the premise looks cringe-worthy, I admit. But the humour of it all is, for the most part, quite subtle. And as an added bonus—straight out of Hogshire's book—we get a teensy, but surprising, amount of substance about the realities of life in lock up—from prison population demographics to what it does to the psyche. This aspect, too, is subtle—a trait that ultimately makes the movie work.

Both Shepard and Arnett do well in their roles. Shepard plays Metallica-t-shirt wearing deadpan straight, and to me epitomized by his lipsyncing Music Factory's "Shake that Body". The Toronto-born Arnett, on the other hand, plays the more hammy side, making bigger hand gestures, but his style pays into the man he becomes in prison. In the end, John figures out revenge does have a cost, it can backfire, and Nelson finds it does have what it takes to face reality. Both learn about the expectations.

Now, for your own? I'm not going to tell anybody that they should go out and see this, but honestly, I came across it at the movie store. It's an understated *Office Space*-type business will make for a nice under-the-radar evening. ▽

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substantial. The film dramatizes select moments in the life of revolutionary Hungarian Prime Minister Imre Nagy, who in his denunciation of the Warsaw Pact and advocacy of a multi-party democracy in Hungary found himself imprisoned unfairly. He was never publicly tried and was eventually executed by Soviet authorities.

Though dealing with a martyr for a protagonist (always a gamble in biopics), Mészáros nonetheless manages to construct a compelling and full character, at once fatherly and stoic, sly and cheeky, nostalgic and vulnerable. His long period of imprisonment, in a cramped, dank, airless cell, makes for somewhat gruelling viewing, yet, partially because of the time we spend with him there, he convincingly emerges from it with greater

inner fortitude, a state of mind which one who can honestly say he's prepared "to die a free man".

If only the film could look as fully into the more precarious aspects of Nagy's proposed policies, into what the Hungary he dreamed of would have looked like. But one can't do everything. This one at least had most of the older Hungarian films I attended in tears.

The films in Hungary 50 Years After 1956 share a number of attributes, among them the use of archival footage, the emphasis on family and children, scarce humour and a certain New Wave relish for wild camerawork. The fact that the program is not merely instruct, that it also presents traditional viewers with a totally idiosyncratic portrait of the Hungarian character. It's a reminder that this is not merely an ordering of the past, but a cultivating of context, context and even accident. ▽

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THE SEARCH FOR JUSTICE A story by Linda Lee Tracey and Peter Hain looks at the disturbing consequences of a toxic leak at a pesticide plant 20 years later. **CENTRAL ACADEMY** 11:00 (NOV 29) WED, NOV 29 (5 PM)

Harry Belafonte, Nick Cannon and Fishburne star in *The War at Home*. Director Emilio Estevez's historical look at the 1968 assassination of Robert Kennedy. Read Steve's review on page 39.

50 YEARS AFTER 1956 A look at four films that take a cinematic look at the events of October 1956. *Time* (FRI, NOV 24 (7 PM) & MON, NOV 27 (9:15 PM)) *Opening Cough* (FRI, NOV 24 (9 PM) & SUN, NOV 27 (11:30 PM)) *The Midas Touch* (SAT, NOV 25 (7 PM) & SUN, NOV 27 (7 PM)) Read Josef Braun's review on page 38. **ZEIDLER HALL, THE CITADEL**

PICTURED LANDSCAPES A documentary by *The True Meaning of Pictures*: Joe Adams' *Appalachia* director Michael Walz follows photographer Edward Burtynsky as he travels the world taking pictures of the landscape of industry. Read Josef Braun's review on page 37.

TENACIOUS D IN: THE PICK OF DESTINY A look, Kyle Gass and Jason Reed in *Sarah Silverman: Jesus is Magic* and Liam Lynch's comedy about two men who set out to steal a magical pick so that they may come to form the greatest rock band ever. Read Omar's review on page 40.

TENACIOUS D TO BE CONTINUED

rainlessness. It never takes seriously, which is why I think it's effective as a rock opera than *Rent*. The music (which is many musicals, actually for the story) is endearing in a way that a fat kid with a guitar can't. That makes you want to cheer, then tell your friends how fat he is.

Those who have seen the disappointing trailer that suggests this story is a bald joke after another, you know that behind these laughs is a tight script about the effect on friends before they're even sure there are spurts of fan-and-mushroom trips, but they do much take us off course as off at a roadside attraction for minutes. Some gags act as backfires. Their popular songs. Tenacious D newbies, there are dances from Ben Stiller and Robins, the official must-have that will stretch your gels. And for those fundamentalists, yes, there will be tech.

FILM LISTINGS

FRI, NOV 24 - THU, NOV 30, 2000

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASPER

6004 Connaught Dr. Jasper, 852-4749

CASINO ROYALE (14A, violence) Fri-Sat 6:50, 9:20 Sun-Thu 8:00

THE PRESTIGE (14A) Fri-Sat 6:50, 9:20 Sun-Thu 8:00

CINEMA CITY 12 MOVIES 12

Cinema 12 3633-99 St. 463-5481

ALL THE KINGS MEN (PG, mature themes, not recommended for young children) Sat Sun 11:00; Daily 1:25, 4:10, 7:00, 9:25, Fri Sat late show 11:55

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Sat Sun 11:25, Daily 2:10, 4:35, 7:05, 9:45, Fri Sat late show 12:15

THE GRUDGE 2 (14A, frightening scenes) Sat Sun 11:35, Daily 2:05, 4:55, 7:40, 9:55; Fri Sat late show 11:50

EMPLOYEE OF THE MONTH (PG, coarse language) Sat Sun 11:25, Daily 2:00, 4:40, 7:35, 10:00; Fri Sat late show 12:10

THE MARINE (14A, violence) Sat Sun 11:10, Daily 1:45, 4:30, 7:05, 9:30; Fri Sat late show 11:45

MAN OF YEAR (PG, coarse language) Sat Sun 10:55, Daily 1:30, 4:15, 7:15, 9:50; Fri Sat late show 12:05

JACKASS: NUMBER TWO (R, crude content, disturbing content) Daily 10:05, Fri Sat late show 12:20

THE ILLUSIONIST (PG, mature themes) Sat Sun 11:20, Daily 1:40, 4:05, 6:50, 9:35, Fri Sat late show 11:55

THE DEVIL WEARS PRADA (PG) Sat Sun 11:05; Daily 1:35, 4:00, 6:55, 9:20, Fri Sat late show 11:45

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Daily 1:20, 4:20, 7:30, Fri Sat late show 10:50, Kids Kabin Fever Nov 30, 1:20

TALLADEGA NIGHTS (PG, coarse language, not recommended for young children) Sat Sun 11:00, Daily 1:50, 4:25, 7:20, 9:40, Fri Sat late show 12:05

STEP UP (PG) Sat Sun 11:30, Daily 4:50, 7:25

YOU, ME AND DEPREE (PG, sexual content, not recommended for young children) Daily 1:55, 9:50, Fri Sat late show 12:00

BARNYARD (G) Sat Sun 11:15, Daily 1:15, 4:45, 7:10

KINGS 16 MOVIES 16

ALL THE KINGS MEN (PG, mature themes, not recommended for young children) Sat Sun 11:00; Daily 1:25, 4:05, 6:50, 9:30, Fri Sat late show 12:00

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Sat Sun 11:15, Daily 1:35, 4:30, 7:00, 9:20, Fri Sat late show 11:35

THE GRUDGE 2 (14A, frightening scenes) Sat Sun 11:10; Daily 1:40, 4:40, 7:15, 9:40, Fri Sat late show 11:55

EMPLOYEE OF THE MONTH (PG, coarse language) Sat Sun 11:30, Daily 2:00, 4:45, 7:10, 9:25, Fri Sat late show 11:40

THE MARINE (14A, violence) Sat Sun 11:40, Daily 2:10, 4:55, 7:40, 10:10, Fri Sat late show 12:20

MAN OF YEAR (PG, coarse language) Sat Sun 11:25, Daily 4:25, 9:45, Fri Sat late show 12:05

JACKASS: NUMBER TWO (R, crude content, disturbing content) Daily 10:05, Fri Sat late show 12:20

THE ILLUSIONIST (PG, mature themes) Sat Sun 11:15, Daily 1:50, 4:20, 7:00, 9:35, Fri Sat late show 11:45

THE DEVIL WEARS PRADA (PG) Sat Sun 11:05, Daily 1:45, 4:40, 7:20, 9:50, Fri Sat late show 12:10

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Sat-Sun 12:15, 3:20, 6:30, 9:35; Mon-Thu 1:00, 4:15, 7:30, 10:30, Kids Kabin Fever Nov. 30, 1:00

GRIDIRON GANG (PG, violence, coarse language) Sat Sun 11:00 Daily 1:30, 6:55

TALLADEGA NIGHTS (PG, coarse language, not recommended for young children) Daily 4:35, 9:55 Fri Sat late show 12:16

STEP UP (PG) Daily 2:05, 7:05

YOU, ME AND DEPREE (PG, sexual content, not recommended for young children) Sat Sun 11:35, Daily 1:55, 4:50, 7:35, 10:00, Fri Sat late show 12:15

BARNYARD (G) Sat Sun 11:20, Daily 1:15, 3:20, 5:10, 7:25

CITY CENTRE

BORAT (14A, coarse language, sexual content, crude content, not recommended for children, no passes) Daily 12:25, 2:40, 4:55, 7:30, 9:55

CASINO ROYALE (14A, violence, no passes) Daily 12:15, 3:25, 6:40, 10:00

TENACIOUS D IN: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Daily 12:20, 2:35, 4:50, 7:20, 9:50

BOBBY (14A) Daily 12:45, 3:55, 7:00, 9:40

SHUT UP AND SING (14A) Daily 1:15, 4:05, 6:50

LET'S GO TO PRISON (14A, coarse language) Daily 9:15

STRANGER THAN FICTION (PG) Fri-Wed 12:25, 4:15, 7:10, 10:00; Thu 1:25, 4:15, 10:00

HAPPY FEET (G, no passes) Daily 12:55, 3:45, 6:30, 9:00

DÉJÀ VU (14A) Daily 12:35, 3:35, 6:45, 9:35

FOR YOUR CONSIDERATION (PG) Daily 1:05, 3:15, 6:35, 9:10

CLAREVIEW

4211-139 Ave. 472-7600

HAPPY FEET (G) Fri-Sun 1:40, 4:10, 7:05, 9:25; Mon-Thu 1:40, 6:40, 9:00

CASINO ROYALE (14A, violence) Fri-Sun 12:40, 3:40, 6:40, 9:40, Mon-Thu 3:40, 6:30, 9:25

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Fri-Sun 1:10, 3:10, 5:10, 7:10, 9:15, Mon-Thu 4:35, 7:10, 9:15

DÉJÀ VU (14A) Fri-Sun 1:00, 3:50, 6:45, 9:35; Mon-Thu 3:50, 6:45, 9:30

TENACIOUS D IN: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Fri-Sun 12:35, 2:45, 4:50, 7:30, 9:50, Mon-Thu 4:50, 7:30, 9:40

BOBBY (14A) Fri-Sun 1:20, 4:00, 6:50, 9:30; Mon-Thu 4:00, 6:50, 9:35

THE SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Fri-Sun 12:45, 2:50, 5:00, 7:15, 9:20; Mon-Thu 4:45, 7:15, 9:20

DECK THE HALLS (PG) Fri-Sun 1:30, 4:20, 7:00, 9:10; Mon-Thu 4:20, 7:00, 9:10

THE FOUNTAIN (14A) Fri-Sun 1:50, 4:40, 7:25, 9:45; Mon-Thu 4:40, 7:25, 9:45

LET'S GO TO PRISON (14A, coarse language) Daily 9:00

FLUSHED AWAY (G) Fri-Sun 12:30, 2:30, 4:30, 6:30; Mon-Thu 4:30, 6:30

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TENACIOUS D IN: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Fri 3:20, 7:15, 9:40; Sat-Sun 12:50, 3:20, 7:15, 9:40, Mon-Thu 7:15, 9:40

DECK THE HALLS (PG, no passes) Fri 3:45, 6:25, 9:15; Sat-Sun 1:30, 3:45, 6:25, 9:15, Mon-Thu 6:25, 9:15

DÉJÀ VU (14A, no passes) Fri 3:15, 7:00, 10:00; Sat-Sun 12:30, 3:15, 7:00, 10:00; Mon-Thu 7:00, 10:00

CASINO ROYALE (14A, violence, no passes) Fri 3:30, 6:45, 10:10, Sat-Sun 12:20, 3:30, 6:45, 10:10, Mon-Thu 6:45, 10:10

HAPPY FEET (G, no passes) Fri 4:00, 6:30, 9:30; Sat-Sun 12:45, 4:00, 6:30, 9:30; Mon-Thu 6:30, 9:30

LET'S GO TO PRISON (14A, coarse language) Fri 4:15, 6:35; Sat-Sun 1:20, 4:15, 6:35, Mon-Thu 6:35

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Fri 5:15, 7:30, 9:50; Sat-Sun 12:55, 3:00, 5:15, 7:30, 9:50, Mon-Wed-Thu 7:30, 9:50, Tue 10:15

STRANGER THAN FICTION (PG) Fri 4:20, 7:20, 9:55, Sat 1:25, 4:20, 7:20, 9:55, Sun 1:25, 9:55, Mon-Thu 7:20, 9:55

FLUSHED AWAY (G) Fri 5:00, 7:10, 9:25, Sat-Sun 1:00, 5:00, 7:10, 9:25, Mon-Thu 7:10, 9:25

THE SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Fri 4:30, 7:05, 9:45, Sat-Sun 1:15, 4:30, 7:05, 9:45, Mon-Thu 7:05, 9:45

WWE: SURVIVOR SERIES (Classification not available) Sun 6:00

OILERS PPV: EDMONTON VS ANAHEIM (Classification not available) Tue 7:00

GARNEAU

MANUFACTURED LANDSCAPES (G) Daily 7:00, 9:00; Sat-Sun 2:00

GATEWAY 8

THE FOUNTAIN (14A) Fri Mon-Thu 7:05, 9:30, Sat-Sun 2:00, 4:15, 7:05, 9:30

MARIE ANTOINETTE (PG) Fri Mon-Thu 6:50, 9:25, Sat-Sun 1:20, 4:00, 6:50, 9:25

FLAGS OF OUR FATHERS (14A, gory scenes) Fri Mon-Thu 6:40, 9:20; Sat-Sun 1:05, 3:50, 6:40, 9:20

THE DEPARTED (18A, coarse language, violence) Fri Mon-Thu 7:30, Sat-Sun 1:10, 4:20, 7:30

FLICKA (G) Fri Mon-Thu 7:00, 9:10; Sat-Sun 1:30, 3:35, 7:00, 9:10

SAW III (18A, gory scenes, brutal violence) Fri Mon-Thu 7:25, 9:45, Sat-Sun 1:50, 4:10, 7:25, 9:45

THE GUARDIAN (PG, coarse language, not recommended for young children) Fri Mon-Thu 6:45, Sat-Sun 1:00, 3:45, 6:45

A GOOD YEAR (PG, coarse language) Daily 9:35

THE QUEEN (PG) Fri Mon-Thu 7:15, 9:40; Sat-Sun 1:40, 3:55, 7:15, 9:40

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert

DECK THE HALLS (PG) Daily 1:00, 2:55, 4:45, 6:40, 8:45

SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Daily 1:10, 3:10, 5:05, 7:00, 8:50

FLUSHED AWAY (G) Daily 12:45, 2:30

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Daily 4:15, 6:00, 7:45, 9:35

HAPPY FEET (G) Daily 12:30, 2:45, 4:55, 7:10, 9:15

CASINO ROYALE (14A, violence) Daily 1:20, 4:00, 6:45, 9:20

LEDUC CINEMAS

4762, 50 St. Leduc, 962-2728

DÉJÀ VU (14A) Daily 7:00, 9:30; Sat-Sun 1:00, 3:30

HAPPY FEET (G) Daily 6:55, 9:20; Sat-Sun 1:10, 3:35

DECK THE HALLS (PG) Daily 7:10, 9:25; Sat-Sun 1:15, 3:15

CASINO ROYAL (14A, violence) Daily 6:50, 9:35, Sat-Sun 1:00, 3:40

MAGIC LANTERN CINEMA-CAMROSE

Camrose, 834-2444

DECK THE HALLS (PG) Daily 7:05, 9:15; Sat-Sun 2:10

DÉJÀ VU (14A) Daily 6:50, 9:15; Sat-Sun 1:55

TENACIOUS D IN: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Daily 7:50, 9:00; Sat-Sun 1:50

CASINO ROYALE (14A, violence) Daily 6:45

HAPPY FEET (G) Daily 6:45, 9:10; Sat-Sun 2:00

MAGIC LANTERN CINEMA-SPRUCE GROVE

205 Main St. Spruce Grove, 972-0332

HAPPY FEET (G) Daily 7:00, 9:15; Sat-Sun 1:00, 3:15

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212

TIME STANDS TILL (14A) Fri 7:00; Mon 9:15

WHOOPIE COUGH (PG)

THE MIDAS TOUCH (PG)

THE UNBURIED MAN (PG) Sat 9:00; Mon 7:00

NEW WEST MALL

THE ILLUSIONIST (PG, mature themes) Fri 4:45, 7:15, 9:45; Sat-Sun 1:50, 4:45, 7:20, 9:45; Mon-Thu 7:20, 9:45

JET LI'S FEARLESS (PG, violence, not recommended for young children) Fri 4:40, 7:15; Sat-Sun 1:45, 4:40, 7:15, Mon-Thu 7:15

THE LONG WEEKEND (18A, crude content, sexual content) Daily 9:50

CATCH A FIRE (14A, violence, mature themes) Fri 4:30, 7:00, 9:20; Sat-Sun 1:20, 4:30, 7:00, 9:20; Mon-Thu 7:00, 9:20

THE GUARDIAN (PG, coarse language, not recommended for young children) Fri 4:00, 6:50, 9:40; Sat-Sun 1:10, 4:00, 6:50, 9:40; Mon-Thu 6:50, 9:40

MAN OF THE YEAR (PG, coarse language) Fri 4:10, 6:40, 9:10; Sat-Sun 1:15, 4:10, 6:40, 9:10; Mon-Thu 6:40, 9:10

EMPLOYEE OF THE MONTH (PG, coarse language) Fri 4:35, 7:10, 9:30; Sat-Sun 1:40, 4:35, 7:10, 9:30; Mon-Thu 7:10, 9:30

THE DEVIL WEARS PRADA (PG) Fri 4:20, 6:45, 9:15, Sat-Sun 1:30, 4:20, 6:45, 9:15; Mon-Thu 6:45, 9:15

PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST (PG, frightening scenes, not recommended for young children) Fri 4:50, 8:15; Sat-Sun 1:00, 4:50, 8:15; Mon-Thu 8:15

NORTH EDMONTON CINEMAS

BOBBY (14A, Daily 1:30, 4:20, 7:00, 9:55

TENACIOUS D IN: THE PICK OF DESTINY (14A, crude sexual language, substance abuse) Daily 12:40, 2:50, 5:00, 7:10, 9:40

DECK THE HALLS (PG, no passes) Daily 12:30, 2:50, 5:10, 7:40, 10:05

DÉJÀ VU (14A, no passes) Mon-Wed-Thu 12:10, 2:10, 4:10, 6:10, 8:10, 10:10; Tue 4:10, 7:10, 9:10, 11:10, 1:10, 3:10, 5:10, 7:10, 9:10, 11:10

THE FOUNTAIN (14A) Daily 12:20, 2:40, 5:15, 7:50, 10:30

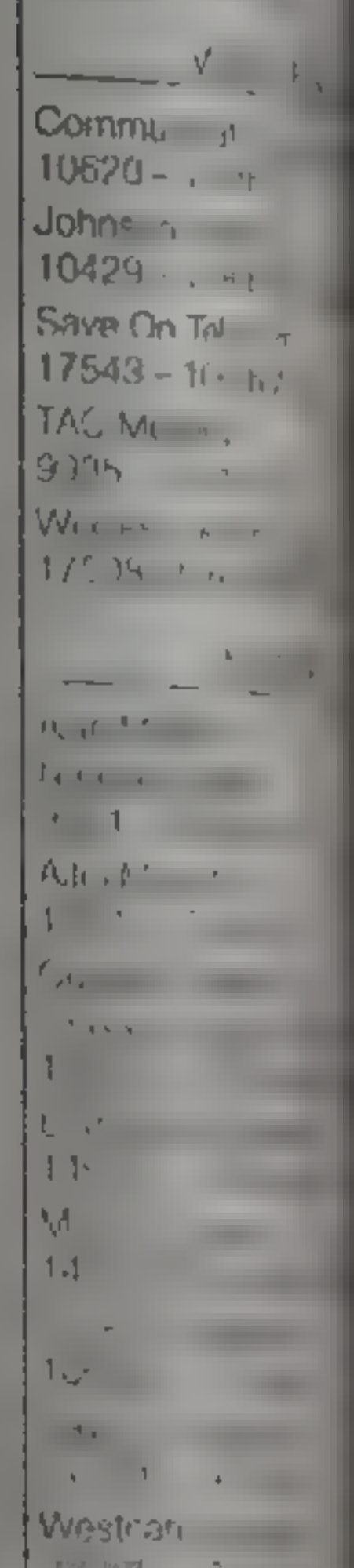
CASINO ROYALE (14A, violence, no passes) Fri-Sun 12:10, 2:45, 3:30, 4:00, 6:40, 7:20, 9:50, 10:35; Mon-Thu 12:10, 2:45, 3:30, 4:00, 6:40, 8:00, 9:50

HAPPY FEET (G, no passes) Daily 11:55, 1:10, 2:20, 3:45, 5:00

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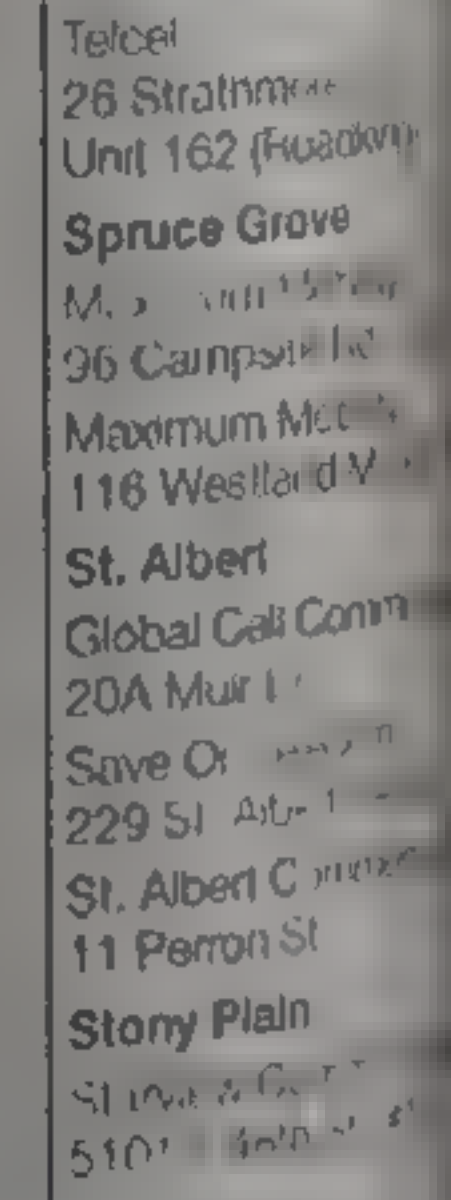
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CHAD VANGAALLEN / 47

XAVIER RUDD / 53

JAKALOPE / 54



Guess what Tokyo Police Club and Glass Tiger have in common ...

PHOTOS / bryan@vancouverweekly.com

Founded as a Quaker settlement in 1801, Ontario's city of Newmarket has never been known for its particularly interesting past. No historic battles fought there, no international treaties negotiated, nothing. But the only thing Newmarket is known for was spawning '80s rock monster Glass Tiger, and since then, the town has been too forget about the evil that the band perpetrated on the

story has a way of repeating itself. Enter **Tokyo Police Club**, who have used part of Glass Tiger's name as their own (the feathered rockers once called themselves Tokyo). Finally Newmarket can be recognized on the world map for its ability to make great music; although as drummer Alsop tells me, Tokyo Police Club is trying to play down any other ties it might have to that other market band. "We're hopefully not as many [ties] as one might think," he says. "Their saxophone player

PREVIEW FRI, NOV 24 (8 PM)
TOKYO POLICE CLUB
WITH THE GRATES, THIS CIVIL TWILIGHT
THE POWERPLANT, \$10

came in and played at my kindergarten. It was an inspiration. Also, that one song ["Don't Forget Me When I'm Gone"] played at my work all the time."

Because of their recent runaway success, however, work is something the members of Tokyo Police Club don't have to worry about these days.

"For a while we did the day-job/band thing, but it got to be too much," Alsop explains. "You can't be very creative in that mindset—there's no time to breathe and compose yourself."

THE COMPOSITIONS ON Tokyo Police Club's debut EP, *A Lesson in Crime*, are a modern take on the synth-garage sound, with punishing bass and piercing guitars, and lyrics about robots and monsters from outer space.

"The sci-fi aspect is not something we intended on—it was an accidental concept EP," he jokes. "It's just some-

thing we're all into; we're all geeks. You write what you know, I guess."

They must be the coolest geeks ever, considering how much everyone everywhere wants a piece of them. After playing a blistering set at this year's Pop Montreal, the band's star began rising. They had their first tour in June and haven't stopped since. Even this interview was difficult to arrange, as the band was busy wowing crowds at CMJ in New York City.

"It takes some getting used to," says Alsop of the new life the band is carving out. "Every once in awhile, we realize that stuff is happening pretty fast. It's quickly taking precedence over family, girlfriends, anything."

The band is excited to play what they call their first "real" show in Edmonton. Though they played a small private show here in the summer, it wasn't well attended due to the Oilers' inconsiderately timed play-off run.

"We were there for game 6 [of the final]," Alsop says, while someone yells "Go Oilers!" in the background. "We listened to game 7 on the way to Saskatoon. I'm so sorry." ▽

KILLSWITCH ENGAGE

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20TH ANNIVERSARY

Fender

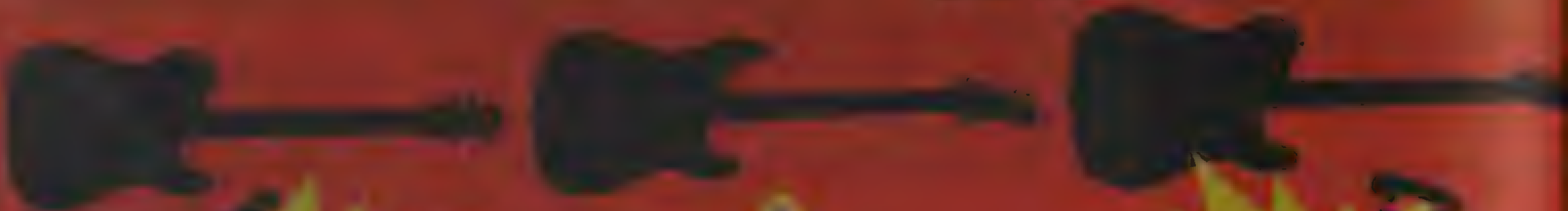


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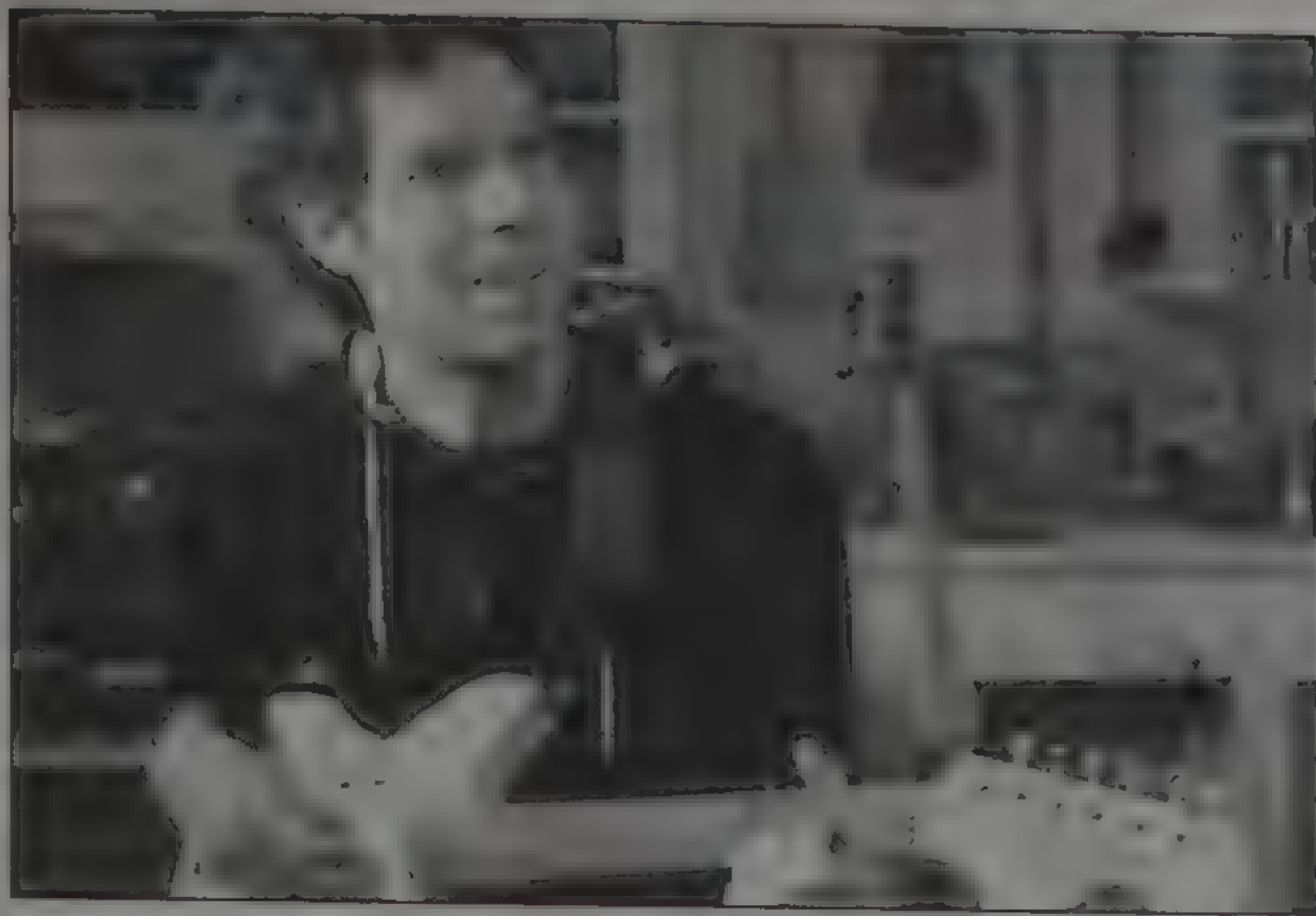
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and for his next DIY trick, Chad VanGaalén builds Ultra Magnus

David / david@vuweekly.com
Chad VanGaalén is something of a resourceful guy. As anyone familiar with the Calgary-based rent-recorder knows, of course, a bit of an understatement. VanGaalén has been recording since he started taking piano lessons—which he gave up on fairly early—employing two boom-boxes to record function as a do-it-yourself two-track. His breakthrough, *Infiniheart*, was recorded with a more high-tech analogue four-track and a bedroom full of instruments he made himself using scraps in his industrial design workshop. It turns out, that streak has been with the surreal, mini-songwriter, since he was a child-obsessed kid growing up in Calgary.



PREVIEW SAT, NOV 24 (8 PM)
CHAD VANGAALÉN
WITH THESE HANDS, LANE ARNDT
SIDETRACK CAFÉ, \$15

me from doing what I want to do," he explains. "There are resources all around us that we can use. I mean, it's not like I grew up in rural Japan in the 1600s, with nothing but, like, bark and rat shit. We're post-industrial revolution North America, you can find stuff everywhere."

A CERTAIN FOUND aesthetic runs through VanGaalén's newest album—*Skelliconnection*—the 15-song LP was culled from about 50 or so songs VanGaalén has had floating around, some written well before *Infiniheart* came out.

Though it's an occasionally beautiful—"Wing Finger" is easily one of the most melancholy expressions of love ever recorded—relentlessly intelligent pop album, VanGaalén himself doesn't actually think much of it. According to him, dealing with the expectations of both label Sub Pop and himself led to something that just isn't what he wants to do with music.

"Once I sort of realized I had an audience, these things started to seep into my mind, and I started to feel like I had expectations to live up to," he explains, sounding a bit forlorn about the whole affair. "I'm a lot happier with the remastered B-side thing I just finished doing, but to me a lot of this feels awkward, and not what I wanted. I was hoping for a kind of 40-minute grab bag of insanity, but I think it ended up just kind of being nonsensical and weird. I wouldn't buy it." ▽

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Rachelle Van Zanten slides comfortably into a solo career

SAT, NOV 25 (8 PM)
RACHELLE VAN ZANTEN
POINTER MOUNT, \$12



first solo album since her old band Painting Daisies came to an end. Van Zanten admits that, in some ways, this album was easier to make than those she did with the Daisies, primarily because there were four personalities in her old band, all vying to be heard, whereas this time around everything

was up to van Zanten. Still, she was no tyrant in the studio, welcoming input from the others involved.

"With this record I had a producer (drummer Joby Baker) that knew how I worked and the vision I wanted to

PHOTOGRAPHS BY JEFFREY M. HARRIS

Tuesdays at NewCity

THE IN KRAUT

with Dr. Erick and Guests
Saves Your Soul!
(60's R&B
Garage Rock
Mod Revival
Hammond Funk
Power Pop
and Ska)

no cover

Dance Yer Ass Off!

T. HURSDAYS

I ♥ 80s

NO COVER

80's & 80's Inspired Music
with Jazz, Rock & Blues

18+ DOORS AT 9PM

NEW CITY

WWW.NEWCITYCOMPOUND.COM

f^o
fever

● TAKING NIGHTLIFE TO A NEW DEGREE ●

THE TEMPERATURE IS RISING
CAN YOU FEEL THE HEAT?

SATURDAY NIGHTS

SATURDAY NIGHT FEVER
LIVE TO AIR WITH THE HOTTEST LOCAL ACTS

WEDNESDAY NIGHTS

JACK'D UP WEDNESDAYS
\$6 TRIPLES
\$3.50 EVERYTHING ELSE ALL NIGHT

BLAST YOUR SOUL
EVERY WEDNESDAY NOV 3 - JAN 3
\$3.50 ALL NIGHT

WIN YOUR TUITION!
ENTER YOUR STUDENT ID TO ENTER

THURSDAY NOVEMBER 23

cosmic gate
FEATURING
THE COSMIC GATE

GLOBAL FRIDAYS

THE ROOST
All Request Dance
with DJ Jazzy

STANLEY'S
Hosted by Dexter Ncube, Sasha
Shelton, and the Sound Crew
Trashetaria Party: rock/punk/electro
whatever they believe in!

SUITE 2554, UPPER LEVEL
WEST EDM. MALL • 443-6666
WWW.FEVERNIGHTCLUB.COM

LISTINGS FOR YOU

MUSIC WEEKLY

WEDNESDAY NOVEMBER 23
THURSDAY NOVEMBER 24
FRIDAY NOVEMBER 25

THU LIVE MUSIC

ATLANTIC TRAP AND KILL
Drops of the Pure

BACKSTAGE PUB
9pm

BLUE CHAIR CAFE Dave Wright
(bluegrass); 7pm

CHRISTOPHER'S PARTY PUB
Open stage hosted by Alberta Crude,
6-10pm

DAVID Open mic hosted by Chris
Wynters every Tue; 9pm

DUSTY PUB
9pm

EVERETT UNDERGROUND
WLCM Electro, techno, no wave, hip-hop
with DJ Nik 7; 8pm (door)

WUNDERBAIL In and Out with DJ
Paul and Frank

THE IVORY CLUB
Pianos, no cover, 8pm

LOOMING POST
7-11pm

U AND I BALKANS GRILL
stage with The Poster Boys
(pop/rock/blues); 8:30pm-12:30am

WORTH OF SHONA WOOD
ed by the Wild Rose Old Time
Fiddlers Society; 7-10pm

WYNNIE
9:30pm-12:00am

POWER PLANT
Sparrows, Drive By Punch, 0 Four
What; 8pm (door); \$10 at Megatunes,
Power Plant, SU Info Booths

SIDETRACK CAFE Team Building
Hector Hector Dustin Cole; 9pm, \$7
(door)

URBAN LOUNGE
Touge

WILD WEST SALOON
8pm

DJS

BRILLIANT X LUNARITY
8pm

BILLY AND FRANKIE
on two levels

BUDDY'S
with Mia Fellow, midnight, DJ
West Coast Baby Daddy

ESMERALDA'S
Friday top 40, country

EVERETT NIGHT CLUB
trance with Cosmic Gate, no minors

EVERETT NIGHT CLUB
Bingo with DJ S.W.A.G.

FURRY BUDHA (WHYTE AVE)
8pm

GAS PUMP
40 dance with DJ Christian

GREEN SKY
Thursdays with Urban Substance
Sound Crew, Invinible
ShortBout, SpinCyle, BabyGirl, and
DJ Jazzy

HAS BAR
Mark Stevens; 9pm

NEW CITY UNDERGROUND
Rockabilly Psychosis, rockabilly/punk
chobilly/punk with DJ Seize
(Raygun Cowboys) and DJ Ritchie
Violence (Panic Attack)

NEW CITY UNDERGROUND
Hosted by Dexter Ncube, Sasha
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THE ROOST Gorgeous, featuring
hostess Dr. Lexxi Tronic, Drag Kings
and Queens, burlesque and rotating
game shows, bands upstairs monthly

STANDARD DJ Danny Howells (UK),
tickets available at TicketMaster,
Treehouse, Underground (WEM),
Dusties

EVERETT UNDERGROUND
WLCM Electro, techno, no wave, hip-hop
with DJ Nik 7; 8pm (door)

WUNDERBAIL In and Out with DJ
Paul and Frank

THE IVORY CLUB
Pianos, no cover, 8pm

LOOMING POST
7-11pm

U AND I BALKANS GRILL
stage with The Poster Boys
(pop/rock/blues); 8:30pm-12:30am

WORTH OF SHONA WOOD
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Fiddlers Society; 7-10pm

WYNNIE
9:30pm-12:00am

POWER PLANT
Sparrows, Drive By Punch, 0 Four
What; 8pm (door); \$10 at Megatunes,
Power Plant, SU Info Booths

SIDETRACK CAFE Team Building
Hector Hector Dustin Cole; 9pm, \$7
(door)

URBAN LOUNGE
Touge

WILD WEST SALOON
8pm

DJS

BRILLIANT X LUNARITY
8pm

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on two levels

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WILD WEST SALOON
8pm

WINSPEAR CENTRE
with Blackie and the Rodeo Kings,
8pm; \$34-\$39 at the Winspear box
office

WUNDERBAIL In and Out with DJ
Paul and Frank

EVERETT UNDERGROUND
WLCM Electro, techno, no wave, hip-hop
with DJ Nik 7; 8pm (door)

WUNDERBAIL In and Out with DJ
Paul and Frank

THE IVORY CLUB
Pianos, no cover, 8pm

LOOMING POST
7-11pm

U AND I BALKANS GRILL
stage with The Poster Boys
(pop/rock/blues); 8:30pm-12:30am

WORTH OF SHONA WOOD
ed by the Wild Rose Old Time
Fiddlers Society; 7-10pm

WYNNIE
9:30pm-12:00am

POWER PLANT
Sparrows, Drive By Punch, 0 Four
What; 8pm (door); \$10 at Megatunes,
Power Plant, SU Info Booths

SIDETRACK CAFE Team Building
Hector Hector Dustin Cole; 9pm, \$7
(door)

URBAN LOUNGE
Touge

WILD WEST SALOON
8pm

DJS

BRILLIANT X LUNARITY
8pm

BILLY AND FRANKIE
on two levels

BUDDY'S
with Mia Fellow, midnight, DJ
West Coast Baby Daddy

ESMERALDA'S
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EVERETT NIGHT CLUB
trance with Cosmic Gate, no minors

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7am

DISCO
all ages, 7am-11am
Fridays, Invinible, Bomb Squad,
Black Empress 0.8, Weepon X,
BabyGirl and DJ Game

WUNDERBAIL In and Out with DJ
Paul and Frank

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WLCM Electro, techno, no wave, hip-hop
with DJ Nik 7; 8pm (door)

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THE IVORY CLUB
Pianos, no cover, 8pm

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7-11pm

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Fiddlers Society; 7-10pm

WYNNIE
9:30pm-12:00am

POWER PLANT
Sparrows, Drive By Punch, 0 Four
What; 8pm (door); \$10 at Megatunes,
Power Plant, SU Info Booths

SIDETRACK CAFE Team Building
Hector Hector Dustin Cole; 9pm, \$7
(door)

URBAN LOUNGE
Touge

WILD WEST SALOON
8pm

DJS

BRILLIANT X LUNARITY
8pm

BILLY AND FRANKIE
on two levels

BUDDY'S
with Mia Fellow, midnight, DJ
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ESMERALDA'S
Friday top 40, country

EVERETT NIGHT CLUB
trance with Cosmic Gate, no minors

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Bingo with DJ S.W.A.G.

FURRY BUDHA (WHYTE AVE)
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GAS PUMP
40 dance with DJ Christian

GREEN SKY
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Sweetz, Agent (adv) at Blackbird Co's
Foosh, Sophia, Sn...
(WEM), Treehouse Party

WILD WEST SALOON
8pm

WINSPEAR CENTRE
and the Jazz V...
\$32.50 at Winspear

YARDHOUSE
Thematic T...
(show), \$10 (memor...)

ZAKS ON 51ST AVENUE
and dancing every Sat, 10pm

CLASSICAL

MCDONOUGH UNITED CHURCH
Come O Culture...
Women's Choir...
adults/\$10 (ad...
(door adults) 7...
ior), advance...
on the Square

ROBERTSON-WESTLEY
CHUR

2pm \$10 (see on p. 15) (adult)
at 110 on the Square Edmonton
Youth Orchestra door

DJS

BACKSTAGE TAP AND GRILL
Industry Night: with Atomic Improv,
Jamecki and DJ Tim

BLACKDOG FREEHOUSE Got To
Give It Up: Funk, soul, Motown, and
disco with DJ Red Dawn

BUDDY'S NIGHTCLUB Rotating
drag shows; DJ

FOOSH House band: rotating DJs
minors, 8pm (door), \$10 (adv) at
Foosh, Homegrown, Soulthack and
The Warehouse

NEW CITY LIKWID LOUNGE Rub
Dub U: with Agn. DJ Jebus and DJ
Anarchy Adam (CJSR's Your Weekly
AA Meeting); The Simpson's at 9pm

THE ROOST A fabulous Drag show
every Sunday featuring Hostess
(non a lingua) rotating guests
singers drag Queens \$2, free pool

STOLL'S Stoll's House Arrest with
Johnny Dangerous, Andy Inertia,
guests

URBAN FRAT All New Urban Ladies
Night Sundays: With E-town's Fab-
Four: InVinceable, Game, Weapon X
and BabyGirl

WUNDERBAR Trance, dance and
rave styles with DJ Regan and Co

MON LIVE MUSIC

LA'S PUB House band; 9:30pm-
1am, no cover

NEW YORK BAGEL CAFÉ Marco
Clavina (samba to Bolero) every
Monday

O'BRYNE'S Forever And A Day,
9:30pm

**PLEASANTVIEW COMMUNITY
HALL** Acoustic Instrumental Old Time
Fiddle Jam hosted by the Wild Rose
Old Time Fiddlers Society; 7pm

SIDETRACK CAFÉ Mavrick
Mondays: Open Stage with Ben
Spencer; 9pm, no cover

TAPHOUSE Monday Live, with Big
Tackle, 8:30-11:30pm, no cover

CLASSICAL

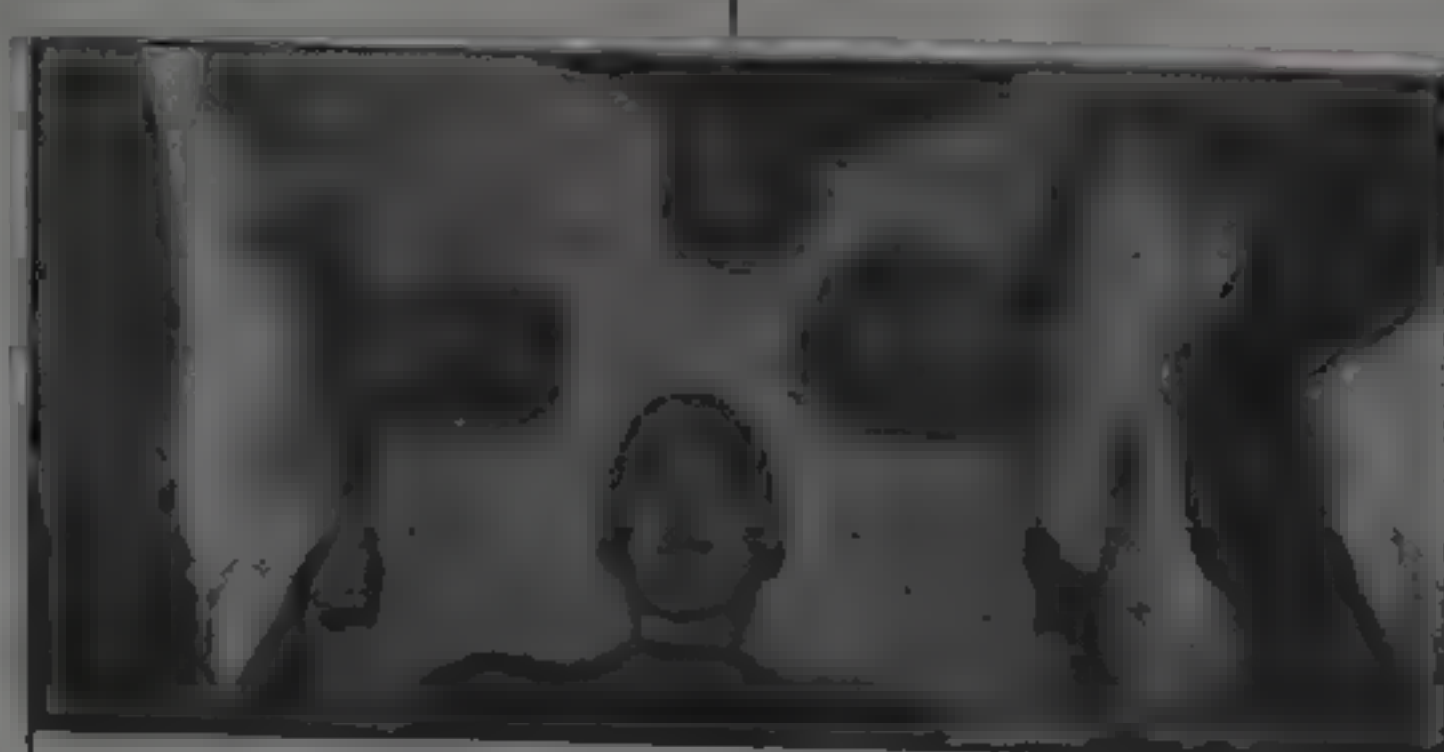
WINSPEAR CENTRE Presenting
Nine Lessons and Carols: U of A
Faculty of Education Handbell
Ringers, Mixed Chorus, Robert de

Free (director) Mame Giesbrecht
and the Edmonton Youth Orchestra
tickets available at the Winspear box
office

DJS

BAR WILD Bar Gone Wild Mondays.
Service Industry Night: no minors;
9pm-2am

BLACK DOG FREEHOUSE Polar
Mondays: with DJ Penny Tenbury



**PREVUE / WED, NOV 29 (TIME) / THE BLAME ITS / NEW
CITY / \$5** Remember that episode of *The Simpsons* where
Homer is discussing the possible playground perversions of
his unborn child's name? Blame Its turns to Lame Shits so
easily. Also, do I talk about *The Simpsons* too much?

BUDDY'S Amateur Strip Contest
with Mia Fellow, DJ
WestCoastBabyDaddy

FLYBY MCNASTY'S Metal
Mondays: with DJ S.W.A.G.

NEW CITY LIKWID LOUNGE Make
it Munchie Mondays: House with DJ
Dusty Grooves, guests

O'BRYNE'S Best local musical talent
with DJ Angus

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL Open
stage with Mark Ammar; 9pm

DRUID (JASPER AVENUE) Open
stage with Chris Wynters and guest

EDMONTON EVENTS CENTRE
Killswitch Engage, Shadows Fall,
Bury Your Dead, 6pm; \$27 at
Unionevents.com, TicketMaster,
Blackbird, Megatunes, FS
Skateboards: FreeCloud

LEGENDS PUB Open jam hosted by
Gary Thomas

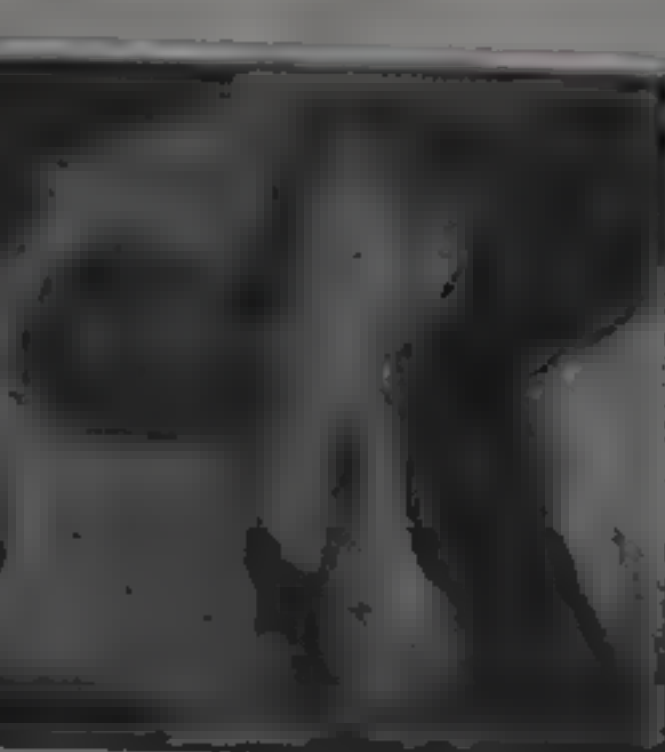
POWER PLANT Jakalope, The
Hollow, all ages/licensed event; 7pm
(door), \$17.50 (adv) at Megatunes
Power Plant, SU Info
Booths, TicketMaster, www.union-

events.com
SIDETRACK CAFÉ City Vox,
Maranas Trench, Black Berry Traffic;
9pm, \$7 (door)

YARBIRD SUITE Jam session
every Tue: Charlie Austin Trio, 8:30pm
(door), 9pm (show); \$3

DJS

BLACKDOG FREEHOUSE DJs spin
on the main level



BUDDY'S Free pool and tourney, DJ
Arrowchaser

ESMERALDA'S Top 40, country, R&B
with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin
and Salsa music, dance lessons 8-
10pm

NEW CITY LIKWID LOUNGE The In
Kraut, Mod R&B, Northern Soul, '60s
Garage, and Mod Revival with Dr
Erick

**SAPPHIRE RESTAURANT AND
LOUNGE** Tapas Tuesday: popular
house beats with DJ Kevin Wong

**SPORTSWORLD ROLLERSKATING
DISCO** Retro Night: music flash
backs from the '50s, '60s, '70s, '80s,
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Wednesdays

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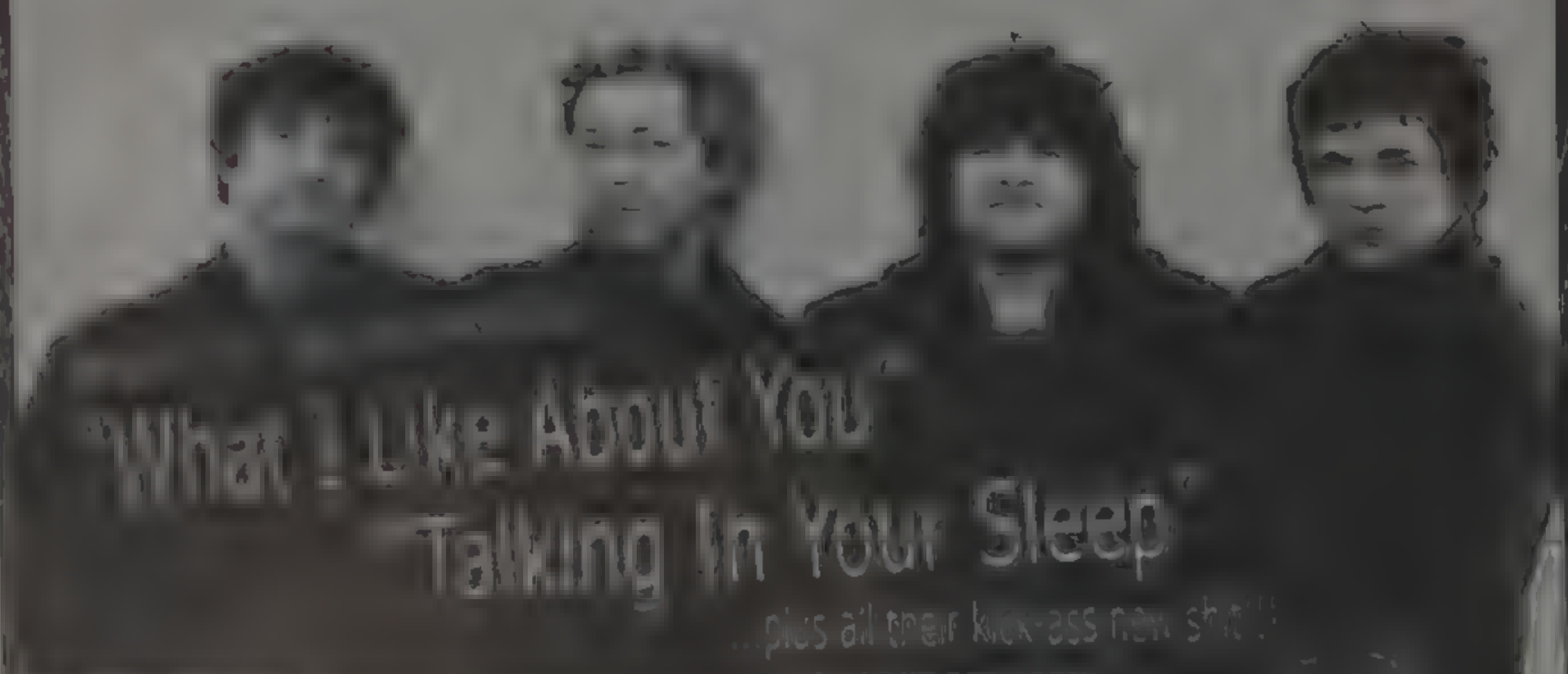
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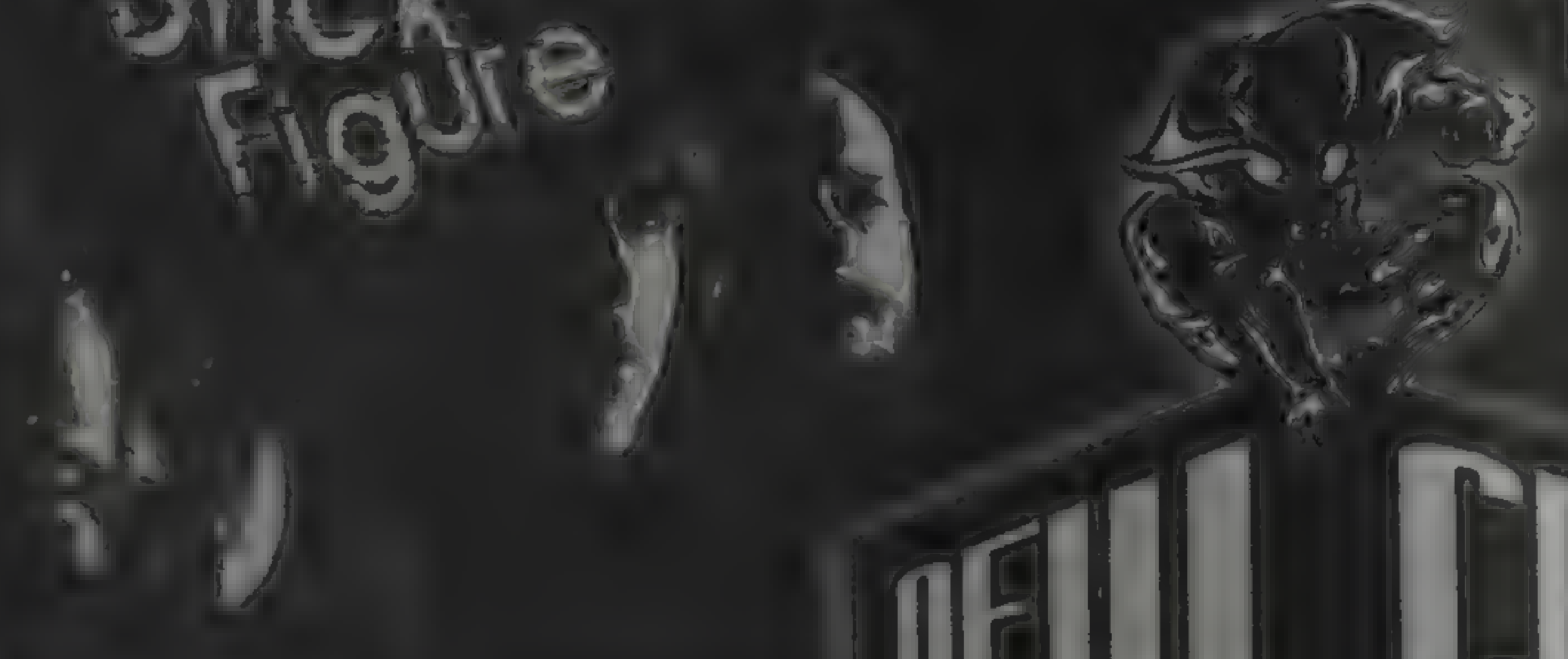
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the straight hair on the Bloodlines

bryan@vancouverweekly.com

everyday that a member of the band admits that she'd been in a band before, but not a youth orchestra experience for it. Youth orchestras have a reputation for being inept, don't exactly fit the world of rock music.

Kardash is no ordinary however. As she explains, her rock 'n' roll journey began with her sister SJ, who has jammed with everyone in the Saskatoon area. She ran out of people to jam with and was ready to give up on the idea. But she was convinced her sister could form a duo. But she wanted a band, the Bloodlines. She added more members, she went to the first instrument

and the piano. She got a drum set for Christmas. "It was all cute and I thought I was going to be a drummer in the world, but after getting it, I stopped

it stopped her band from growing for itself in a big way, her second show ever was with the likes of Chad Vanlandingham and the Constantines, and only their second tour, the Bloodlines found themselves touring the entire Western Canada. As of the Dears's current tour, Kardash explains, all they



PREVIEW SAT, NOV 25 (8 PM)
THE BLOODLINES
WITH THE DEARS
STARLITE ROOM, \$20

had to do was ask.

"It doesn't hurt," she says of asking questions. "My brother just asked if they needed support on their Saskatoon date, and when they said yes, he just pushed the envelope."

KARDASH SEEMS to like touring with a rock band much better than playing with her former youth orchestra, even

if the hard life of touring presents challenges for the only female in the band.

"I made them get a converter for the van so I could straighten my hair," she says. "They all thought it was ridiculous—until Paul [Ross, guitarist] started straightening his hair."

When they roll into town, all of them looking fresh from the face wipes they are also pilfering from poor Kardash, she hopes that the audience will understand and appreciate the love and passion the members put into the group.

"I hope they're feeling the same exuberance I feel when I'm playing." ▼

Van Zanten's last UK tour also gave her another reason to head overseas again: DJ Derek.

"He's a 70-year-old white, English gentleman who plays classic reggae," she explains. "I'm kind of anti-DJ, because they're stealing my thunder, but I was told by my drummer that this was going to be the night of my life, so I went to one of the hottest night spots in Oxford and there was DJ Derek pumping out some Bob Mar-

ley, and this guy had us stomping jumping and freaking out 'til two in the morning.

"It was quite impressive," she continues. "Now I've declared DJ Derek night a sacred holiday and I will not gig on that night. I'm going to Oxford to dance. It's pretty great to see a 70-year-old guy having all these 20-something-year-old kids jumping and excited about all the old classic reggae." ▼

LEVIN ZANTEN

PAGE 47

and he went with it with me," she recalls. "We had 30 days to go and I just went in with all fresh, any fully written songs, as soon as Joby put his drumsticks down and Rick (May) put his down it evolved into a new direction. I know what was going to happen," she continues. "I knew I was making an organic record where you hear the mistakes and you hear the room sound. I didn't want it to be perfect."

As she is with her new band, Zanten is already looking to an impending record release in the UK with Mick Jones, who has worked on projects with everyone from Frank Zappa to Lloyd Cole. Van Zanten has bonded over a shared love of music with Butterfly's "In-A-Gadda-Da-Vida" and Glossop invited van Zanten to be the first to record in the new recording studio in Vancouver.

going to record for two full albums. "We see if we can get anything out of it," she says. "I'm sure we will, we've been playing live for years. We're definitely a jam band. It often makes for very long sessions. They're not the three-minute-long radio cuts you hear on the radio."

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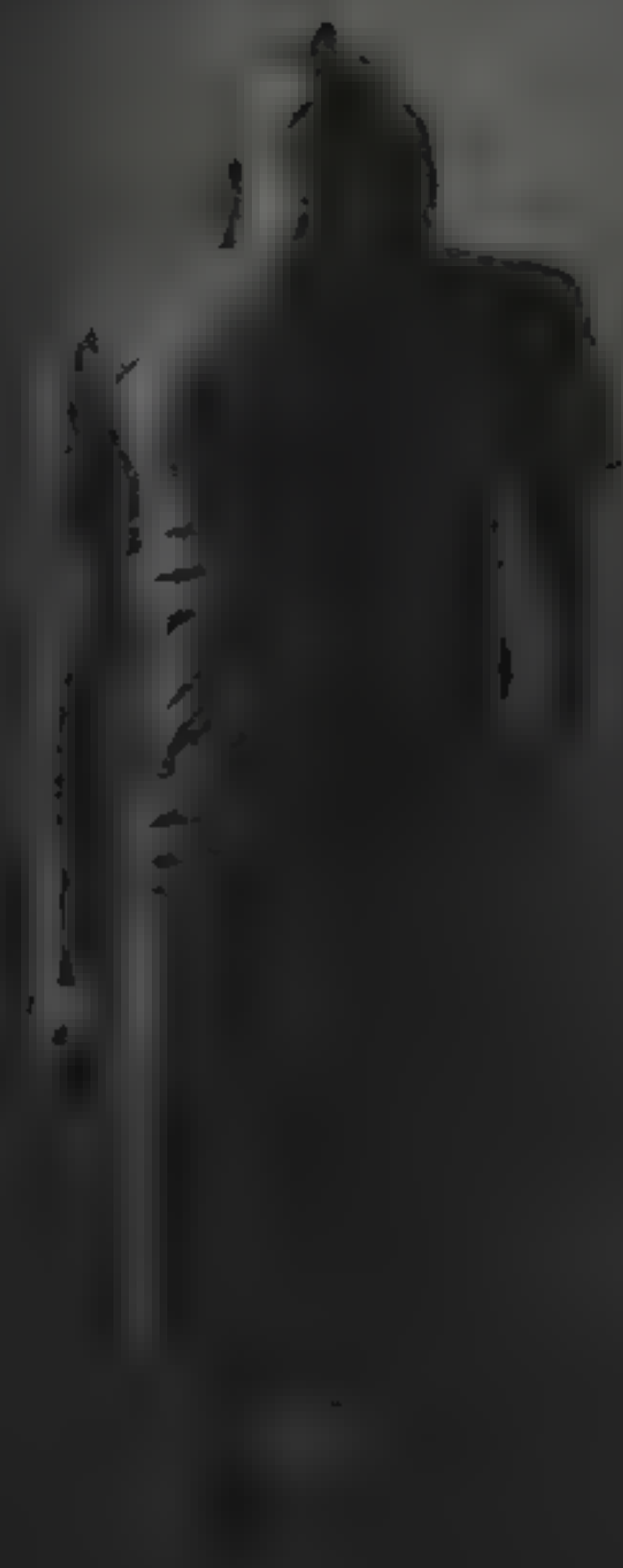
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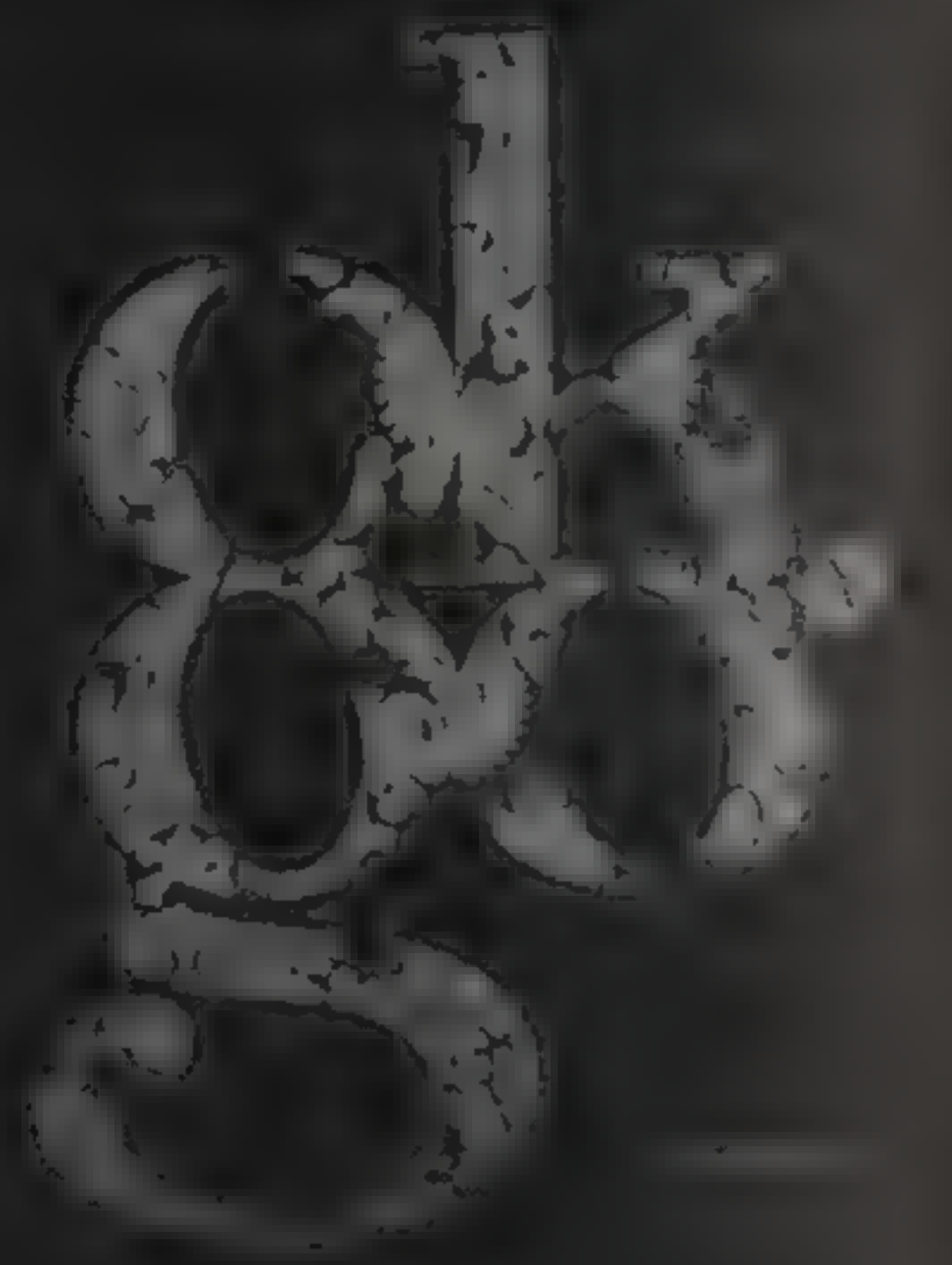
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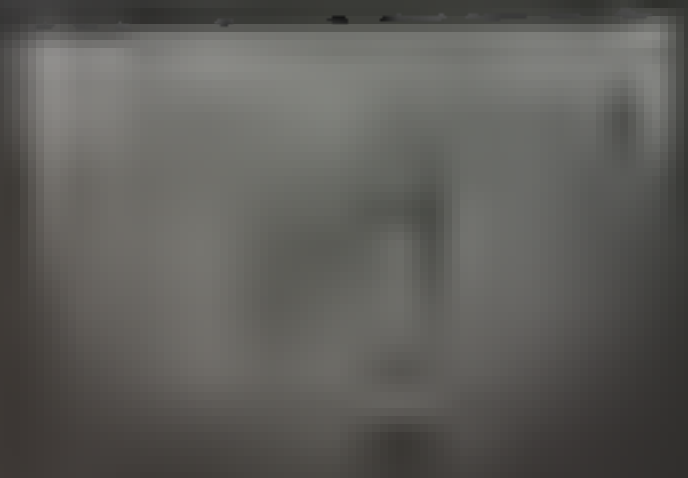
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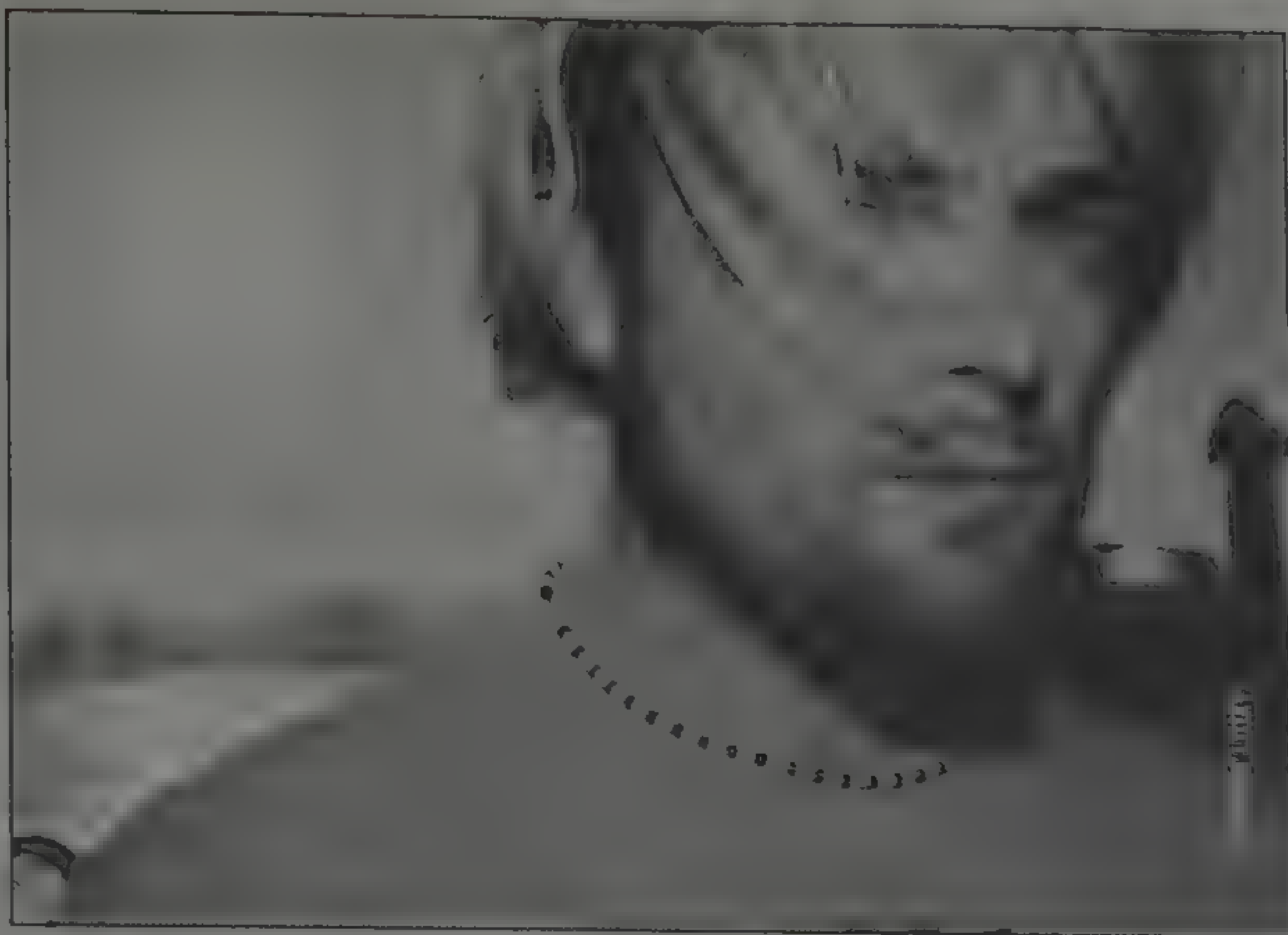
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Rudd is literally a one-man band, but unlike those who stomp their feet a harmonica and guitar, bass drum strapped to Rudd's music is actually

his music, you'd never see Rudd perform alone from a stage. It's like a cave of sound, surrounded by cymbals, instruments, guitars, three didgeridoos, Rudd's of warm sound that Rudd's of his Australian while remaining totally. Having built his reputation through his live, Rudd has spent a lot of his strange setup slows that he sometimes

planned, it's just grown. He says "Sometimes I'll do a soundcheck and go to his stuff?"

is performed with his all over Australia, but, as he has a special affection for that's more, Canadians. "I feel like a Canadian," he says. "I have a similar spirit to the original spirit in the spirit is still pretty



PREVIEW

TUE, NOV 28 (7:30 PM)
XAVIER RUDD
WITH NIDI ONUKWULU
WINSPEAR CENTRE, \$27.50 - \$31.50

strong despite the devastation in those cultures."

RUDD IS DEEPLY CONCERNED with the fate of aboriginal people around the globe, especially those in Australia. Part Aborigine himself, Rudd explains that his interest in aboriginal people stems from his lack of knowledge about that part of his history.

"It was borne into me, but I didn't

grow up within my culture," he explains. "I was always frustrated that it was swept under the rug."

Rudd's skillful blending of Australian aboriginal sounds with contemporary ones will be on display at the Winspear when he delights his fans with old favourites, as well as songs from his new disc, *Food in the Belly*, whose title, he says, stems from his feeling of contentedness in a world gone mad.

"I feel really fortunate—it's a reflection of the space that I'm in," he says. "At a time when the world is pretty unstable, I feel a lot of us are lucky to have food in our belly." ▽

Sarah Slean adopts Orphan Music

bryan@vancouverweekly.com

known for her dark, cabaret songs, it may come as a surprise that Sarah Slean is not from a gritty urban area like Montreal or New York, but from a quaint and picturesque town in Ontario. As she explains, the move from the suburbs makes for a

year-old would say the move about their hometown," but her mind is at its most fertile when she's somewhere like a city. "I just want to be having a blooming good time to starvation."

of this starvation, Slean says, "but when that left me a bit empty she took me to a small town in Ottawa to be alone. She rediscovered her music in order to make her presence."

major philosophical crisis," she says. "I spent a large portion of my life to be meaningful; the coldness and the stillness turned down my panic. I that panic what came was a riot of joy."

ST DISC, entitled *Orphan Music*, is exactly what the title sug-



Renaud Corfuer

PREVIEW

SUN, NOV 26 (7 PM)
SARAH SLEAN
WITH CHRISTIAN HANSEN
MYER HORDWITZ, \$18 (ALL AGES)

gests: a collection of live performances and unreleased recordings that had no home.

"They are all the little birds I found by the side of the road," Slean says of songs on the disc.

Unlike *Day One*, *Orphan Music* returns to the sparse sound that first

brought Slean to prominence. This return to form comes from a realization of what her strengths are; Slean is a songwriter, but not a studio wizard.

"It was an experiment," she says of *Day One*. "That's always a problem. Because I'm an enthusiast, when I'm in a studio, I want to do everything a studio can do."

Showgoers can expect the stripped down and hushed Sarah Slean when they take in her concert.

"Music begins in silence and ends in silence. That's the way it is." ▽

STARLITE ROOM & VELVET UNDERGROUND UPCOMING EVENTS

FRIDAY NOVEMBER 24 (STARLITE)

PHILOSOPHER KINGS
WITH GUESTS THE JON LEVINE BAND

SATURDAY NOVEMBER 25 (STARLITE)

THE DEARS
WITH THE BLOODLINES

SATURDAY NOVEMBER 25 (VELVET UNDERGROUND)

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THURSDAY NOVEMBER 30 (STARLITE)

WINTERSLEEP
WITH VAIL HALEN

THURSDAY NOVEMBER 30 (VELVET UNDERGROUND)

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FRIDAY DECEMBER 1 (STARLITE)

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FRIDAY DECEMBER 1 (VELVET UNDERGROUND)

CROP CIRCLE & SEVEN DEVIL FIX

SATURDAY DECEMBER 2 (STARLITE)

RADIOVACANA
WITH EMCEE_E AND THE HIDDEN GEMZ & JESSE DEE THREE

SATURDAY DECEMBER 2 (VELVET UNDERGROUND)

LES GEORGES LENINGRAD AND DUCHESS SAYS

FRIDAY DECEMBER 8 (STARLITE)

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Mythical Jakalope returns to the prairie to play

EDEN MUNRO / eden@vuweekly.com

Industrial/pop band **Jakalope** came together a couple of years ago under the guidance of producer/musician Dave Ogilvie, a man who has had his hands all over many an industrial record, from Skinny Puppy to Nine Inch Nails.

The thing that makes Jakalope stand out amongst the other industrial bands of the world, however, is the contrast between the gothic influences in the music and the sweetly innocent vocals of singer Katie B.

Despite the impressive meshing of the disparate sounds, Airdrie native B says that she doesn't put a lot of thought into intentionally trying to make Jakalope sound different—it just sort of happens when her and Ogilvie work together.

"I do what I do and as long as the important people—the fans—like it and it's supported, then that's okay with me," she says over the phone from Vancouver, where she has lived for nearly six years now. "I can only be who I am. I certainly have never set out thinking I'm going to be this or I'm going to be that. I'm just going to write some songs and sing it and be me. That's what I do. And maybe people would classify Dave as being a goth rock kind of guy, but that's just him. He's just him and I'm

PREVIEW

TUE, NOV 28 (8 PM)
JAKALOPE
WITH THE HOLLOW AND GUESTS
POWERPLANT, \$17.50 (ALL AGES)

just me."

B ADMITS THAT MUCH of who she is musically is an amalgamation of all the music she's listened to throughout her life. When B first moved to Vancouver she was writing her own soft rock songs on an acoustic guitar in her living room and that influence asserts its presence on Jakalope's latest album, *Born 4*, in the form of "Unsaid," a folky duet with Jeremy Fisher.

There are also other surprises in Jakalope's industrial grind, like some tasty guitar courtesy of Rush's Alex Lifeson.

"It was so neat hearing what we had started and then hearing what he added," B reflects. "When you're starting a song you're so involved and when you give it to somebody else who's coming in from the outside they're hearing their own thing and they can quickly add something that you never would have thought of."

One sound that doesn't make much of an appearance on Jakalope's albums is New Country, but B admits

that she herself is quite into the genre.

"Growing up in Airdrie, obviously a lot of country music laughs. "George Strait and Alabama was the first concert I went to. Yeah, I love it." v

Philosopher Kings

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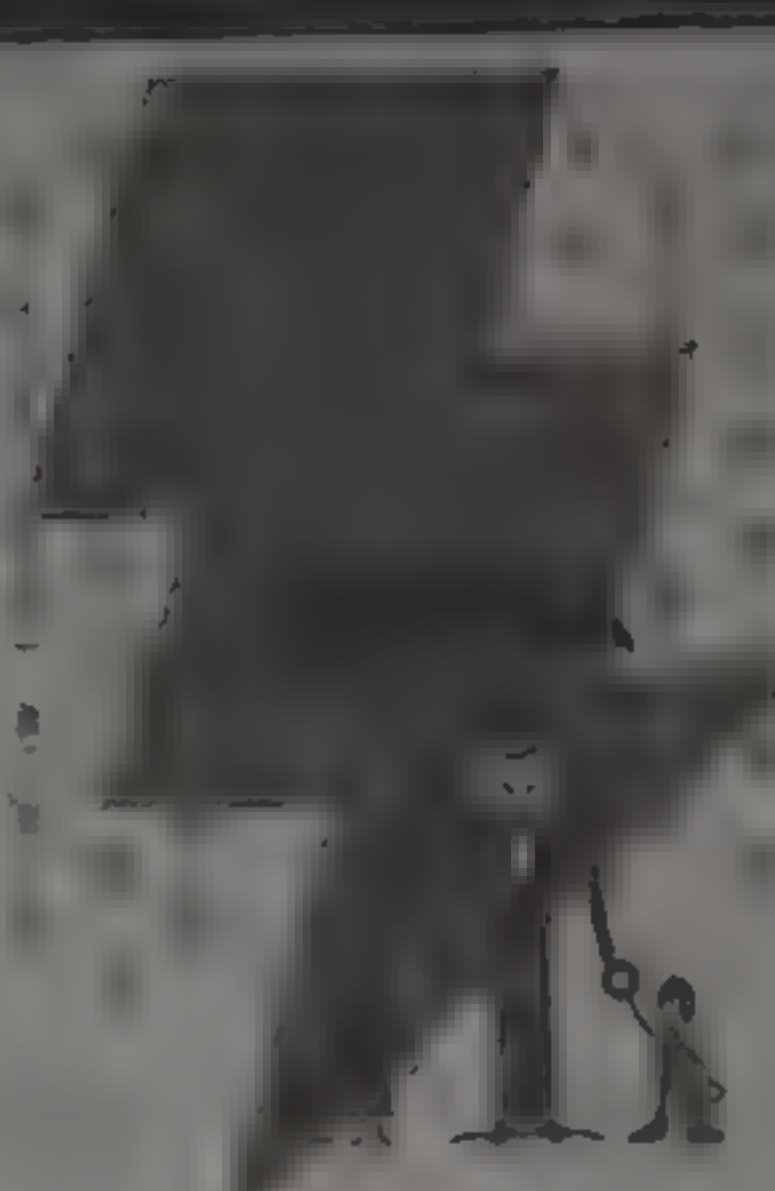
WINTERSLEEP

WITH VAILHALEN

NOVEMBER 30
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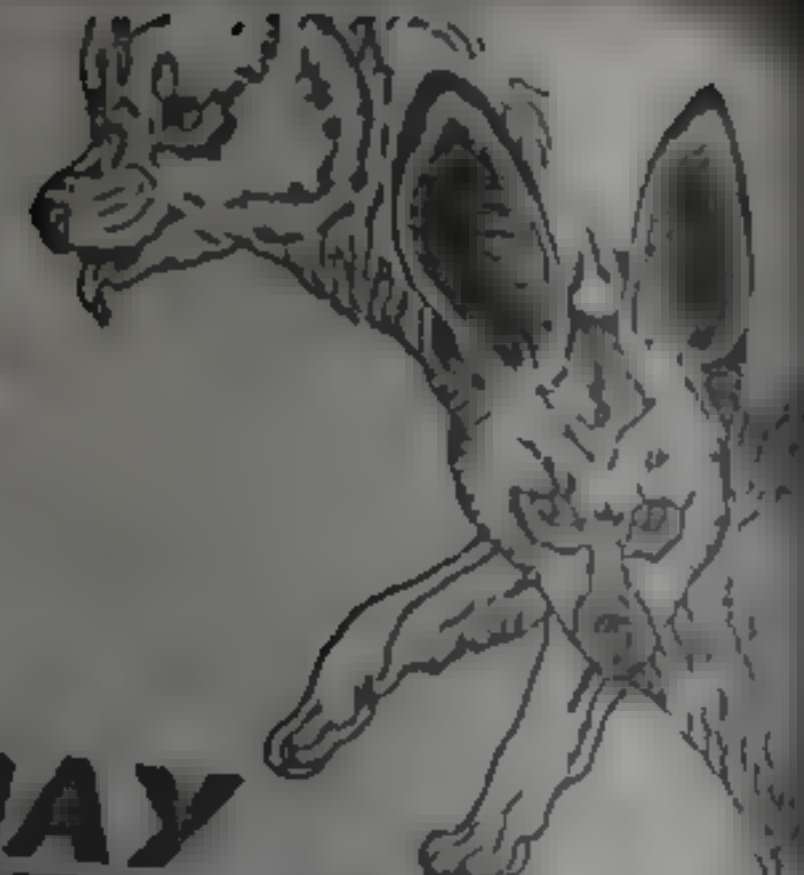


LEE GEORGES LENINGRAD

CROSS CANADA TOUR AVEC:
DUCHESS SAYS
PSYCHIC DLS
BY INDIAN JEWELRY

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DECEMBER 2**

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Killswitch Engage puts the pedal to the metal

PREVIEW TUE, NOV 28, (8 PM)
KILLSWITCH ENGAGE
 WITH BURY YOUR DEAD, 36 CRAZYFISTS, 2 CENTS
 EDMONTON EVENTS CENTRE, \$27-\$30, (ALL AGES)

...it it—when you think of heavy metal, several pervasive stereotypes come to mind: spiky hair, threadbare Black Sabbath t-shirts and lots of grunting and growling. But Adam Dutkiewicz, lead singer of rising metalcore band Killswitch Engage, wants to put an end to that. "It's definitely not your typical heavy metal, that's for sure," he says. "It's a very widespread interpretation of what everyone listens to all kinds of and I do mean all kinds." Dutkiewicz quickly goes on to cite the group Travis as one of his favourite bands. "That, as of late, a million labels are being tossed about to try to define bands by what Dutkiewicz just laughs at to classify Killswitch Engage. 'Call it metal,' he chuckles. 'I just want to give it a million labels—I think it can get as heavy as you want.' "It's not completely unaware of the variety of genres out there. Our favourite genre is Viking metal that's supposedly inspired by Vikings. I don't know how much it qualifies to play that. I would have to be burly and hairy." Killswitch Engage might go against the current trend of defining heavy metal in a myriad of subgenres, but melody-driven metal seems to have struck a chord with fans across the continent, a fact that doesn't surprise Dutkiewicz. "We're just so downright lucky. It's

pretty insane that we get a chance to do this for a living and play these shows every night."

PART OF THE DEAL that comes with success is that Killswitch Engage don't get much downtime anymore. The road is what Dutkiewicz calls his home most of the time these days, as the band tours relentlessly in support of their just-released fourth LP, *As Daylight Dies*, and he admits that living on the run can be a little frustrating at times.

"It kind of sucks ... I don't really have time to do some of the things I want," he says, adding that that includes his "real job" as a producer. He has produced all of his band's records to date and works with several other metal groups, including Underoath. "Producing is good because I can make my own schedule, but I'm not really getting a chance to do enough right now. I'll have to fit it in somewhere."

There are other aspects of life on the road that spark Dutkiewicz's attention, though, particularly the topic of food.

"Oh man, it's either amazing or it's terrible, there's no in between," he says. "Everybody in the band is a big fan of the Golden Arches, or as I like to call it, the American Embassy. We're really big fans of Taco Bell ... we try to eat a little healthy, but obviously it doesn't work all the time." ♥

Do you know who I am?

TARA ZUROWSKI / tara@vancouverweekly.com

PREVIEW FRI, NOV 24 (8 PM)
THE PHILOSOPHER KINGS
 WITH JON LEVINE BAND
 STARLITE, \$27.50

You might think that life would be grand for a king. So what's up with Gerald Eaton, vocalist for the **Philosopher Kings**? When I spoke with him over the phone this week, he was awfully reticent to offer up anything about the band's story. I'd imagined that Eaton—the Marvin Gaye/Prince-influenced lead singer of the sexy soul group—would be a natural seducer, like he'd be talking to me with his bedroom voice, engaging me in groin swaying, lustful conversation. Evidently, he must have his own all important things going on in LA.

"You really don't know much about us, do you?" Eaton snaps. "I am the singer of the Philosopher Kings. I live in LA with Brian West. The other guys live in TO. The

Philosopher Kings took a break to go off and do different things.

"Me and my buddy Brian started to produce big names like Nelly Furtado," he continues snarkily. "We produced her first two albums. And if you didn't already know, I make solo albums, too. I've had three singles off of my first one. Also, we just finished K'naan's—the Somali rapper guy's—new album."

"We've been around for 11 years, so I can't really get into our bio," he scoffs with his now-expected self-importance when asked about the history and successes of the Philosopher Kings. "Look it up, you'll see

that it's not suffering"

Turns Out that the Juno Award-winning R&B/soul group is back after a six-year hiatus, currently promoting the brand new album *Castles*. The band is doing quite well with the release, as Eaton is quick to point out.

"The fans love us, and are happy to see us back," he boasts, noting that the Philosopher Kings have just begun their second cross Canada tour this year.

So, what can we expect from the new album and the band's live show? Eaton summons up the energy for one last round of wit.

"*Castles* is still soulful and stuff like that," he says. "At our live show, expect a lot of excitement, a lot of emotion—we do a lot of stuff from all of our albums—and stuff like that." ♥

UNDEROATH

TRUDGED

WITH SPECIAL GUEST
NDIDI ONUKWULU

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TIX \$10 AT THE DOOR

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THAT 1 GUY
TIX \$10 AT THE DOOR

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WEDNESDAY WITH BORN RUFFIANS
DECEMBER 6TH | ADVANCE TIX \$14 | ALL AGES/LICENSED

nathan WITH THE WHEAT POOL AND THE PLAIN DEALERS
SATURDAY, DEC 9TH | \$10 AT THE DOOR

UPCOMING SHOWS AT: **the NOROWITZ theatre**

SARAH SLEAN

WITH CHRISTIAN HANSEN // \$18 in advance
SUNDAY NOVEMBER 26TH reserved seating
DOORS @ 7PM

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THURS, DEC 7TH } WITH JILL
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FRIDAY DEC 8TH

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ALBUM REVIEWS NEW SOUNDS

MATT MAYS
WHEN THE ANGELS MAKE CONTACT
SONIC

BRYAN BIRTLES / bryan@vuweekly.com

THIS ROCKS This disc is a concept album and the story is told in tandem by the music and the accompanying booklet of gorgeous photographs. Documenting what appears to be a cross-country motorcycle trip to bring back a lost love, this album is much quieter and has far more "space" in it than any of Mays previous efforts. The space makes it quintessentially Canadian and drew me in somewhere I hadn't appreciated before. A celebration of Canada's vast expanse, Mays has captured the nooks and crannies of our national identity quite well.

And for fans of riff-rock, never fear, there are gems on here for you too. Track nine, "850 Commando" is one of those and, truthfully, even I, the hater of riff-rock, appreciated it because it fit so well into the context that the other songs built for it. All in all, from my perspective, this is really Mays' best album to date.

VOICE
GUMBO
PUBLIC TRANSIT RECORDINGS

CAROLYN NIKODYM / carolyn@vuweekly.com

THIS ROCKS If you're anything like me, you have a love-hate relationship with hip hop. I can totally groove on the beats and the wordplay, but exploring new artists can be a bit of a mine field of "bitch"-bombs and "gat"-gaffes. But just when I am about to give up on the genre all together, I come across someone whose experiments in beat blend-

ing and verbal gymnastics speak to me louder than Snoop Dogg (Dawg?) or Curtis Jackson II could ever hope to.

"As a kid, hip hop was this big fantasy / now the industry is selling me a fuckin' tragedy," says Voice in the opener for her debut album, *Gumbo*, over a deep bass line. And it just goes uphill from there, as a handful of different producers take turns at the controls to deliver a soundscape of beats, breaks and nu-jazz for Voice's trenchant observations. Her delivery is a little too measured—almost flat—at times, but there's no mistaking her well-practiced, sometimes-fast-sometimes-slow flow, and as debut albums go, there's more than a glimmer of possibility here. Voice has taken the lemons of bling-bling hip hop that many of us normal folk see and made sweet, refreshing lemonade. While she won't make you want to jump out of your seat and yell, "Yaaa," you will walk down the street with a groove in your step—partly because you can actually relate to her rhymes.

THE RUBBERS
THE RUBBERS
INDEPENDENT

EDEN MUNRO / eden@vuweekly.com

THIS ROCKS The Rubbers are a band out of Calgary with a new album that's a brief, fast blast of chord bashing that doesn't stick around long enough to even think about overstaying its welcome. Nine songs, with the longest clocking in at slightly over three minutes; this is rock 'n' roll played fast and furious. Even when they slow things down for a second or two, as they do on opener "Do It Again," they jump back into the game and kick down the walls. The

same goes for the drifting, moody verses of "Attention," which are countered by a chorus that comes from nowhere and blows you with its catchiness.

Despite the punk it runs throughout the album, there's a sound to the Rubbers' debut. The guitars have a grind to them, but they never in a wash of overdrive. There's enough distortion on driving thumping tracks like "Co At," "Wrong" to work things up, leaving room in the mix for acoustic guitar pounding "School," and the Rubbers' album off with the "Float Away," the kind of it feels so good to hear you want loud and go further then the puny guitars in "Family Portrait."

JD CROWE & THE NEW SOUTH
LEFTY'S OLD GUITAR
ROUNDER

ALEX KONYE / alex@vuweekly.com

THIS ROCKS place. It could be imagery of catfish on the Mississippi, or maybe harmony of four hobos singing fool hearts out in a boxcar in Birmingham. Perhaps it's the ideal that redemption is always ble, no matter how many times cheat at faro.

The New South sure can have and next to the lyrics, the real highlight of the album got the chops of a barber and the power of a pop punk. And, just as the big man is always there for the hobos and ubiquitous down-on-the characters of the songs on the the banjo and mandolin are the listener, which is a nice from a blistering solo on a guitar.

It's true that bluegrass can be a bit like brussels sprouts, but there's always a "yuck" factor. The easiest and quickest way to healing is to rent *O Brother, Thou?* If you like the you'll love this album.

THE POEMS
YOUNG AMERICA
MINTY FRESH

MIKE GARTH / michael@vuweekly.com

THIS ROCKS Melancholy pop orchestrations and sounds of Young America's debut album. Poems Hailing from Seattle group falls in the same vein as and Sebastian and Camille drawing from a wealth of Seattle

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Vue catches up with E-town expat soundman John Rubuliak in TO

MUSIC | ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

Last week, I began a two-part series on John Rubuliak, formerly one of Edmonton's most capable guys behind a soundboard. Now relocated to Toronto, he is branching out into other areas of the music business, most notably working with Six Shooter Records, the label with the straight ahead motto, "Life is too short to listen to shitty music."

Six Shooter is a label, management group and a retail outlet. The shop has taken a chance by opening up on Queen Street East, across town from the hipster-loaded Queen West district that is home to pretty well every other scenester record-shop in the city.

Rubuliak takes the subway to work with fellow Edmonton expat Eli Klein, who you may recall worked for Edmonton-based promoters the Union before taking the gig with Six Shooter. The label is home to one of Edmonton's hardest-working acts, Captain Tractor, along with a slew of other Canadian Alt-country artists, from Luke Doucet to Veal to Rheostatics singer Martin Tielli.

Six Shooter also works as management for Edmonton's Shout Out Out Out, Whitey Houston, the aforementioned Rheostatics and Winnipeg's famed punk-from-the-heart

kids, the Weakerthans.

Maybe Six Shooter is the future of the music business; instead of focusing on just making or selling records, the company is handling it all, from recording to live promotion to selling discs.

Of course, while Rubuliak spends much of his time with Six Shooter, he is still looking to market his expertise as a sound and video expert.

"So far, my days in Toronto have been devoted to a few key tasks," says Rubuliak. "My main objective thus far has been to network with other industry people. Due to the high demand for skilled audio/video personnel here, I could very easily obtain full-time employment with a number of companies, but have opted not to; I have set my sights on establishing myself as a freelance professional, where I determine when I work and what type of work I do. Many people know me as a 'sound guy' by default, not realizing that I have an extensive background in video production and a formal education to complement it."

He's also received offers from bands to go out on tour with them, but at the moment he doesn't want to conflict with his work as the touring sound man and unofficial seventh member of Shout Out Out Out Out. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

HAIKU | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

IL DIVO SIEMPRE SONY/BMG

Young, tasteless nubles
Blast this from PT Cruiser
Pretend they're cultured

THE TYDE THREE'S CO ROUGH TRADE

A dreamy, buzzy
Slice of good old-fashioned pop
How I have missed thee!

WIRED ALL WRONG BREAK OUT THE BATTLE TAPES NITRUS

Drunk computer nerds
Splice Korn riffs, invent gayer
Duran Duran clone

IMA ROBOT MONUMENT TO THE MASSES VIRGIN

British party rock:
A pinch of Tubeway Army
And a pound of Shite

ENTRANCE PRAYER OF DEATH TEE PEE

'60s death-blues stomp
Pontifications on death
Straight from the brain stem

BIANCA RYAN BIANCA RYAN SYCOMUSIC

My only regret
Is that I can tear this
But one new asshole

ARMY OF ANYONE ARMY OF ANYONE FIRM

One more supergroup
Stuck in the safe, warm womb of
Their '90s heyday

THE RIPTIDES HANG OUT UNION2112

Straight-forward punk rock
Refreshing after so much
SoCal pop-punk crap

ENDORPHINS WHERE EVIL LIES URGENT

Soul-crushing riffage
Will make your ears bleed and your
Brain cry for mercy

BLACK DOG FREEHOUSE
WOOF TOP

Open evenings,
Tuesday - Saturday
Lounge, Different Dj's
every night.
Fireplace for cold
winter evenings, etc...

Dr Feelgood, I presume

TOTALLY GAY

LUKE FOSTER

totallygay@vancouverweekly.com

We were in search of the elusive double-headed dildo, one so large that all the other dildos run away screaming when it approaches the, um, watering hole. One so substantial that its preserved carcass could be hung from the roof of the American Museum of Natural History. One so menacing that if innocent pieces of asses like ourselves had encountered it free and in the wild, there would be no amount of tranquilizers in the world potent enough to dull the pain that could be inflicted if it were to attack.

My plucky field-hand Jake and I had tracked the DHD's trail to the Taboo Sex Show last Friday evening. We believed the rare sub-species in the rubber phalli family had made a temporary home within the Agricom and were hoping to catch a glimpse of its massive, lip-biting beauty and, if the opportunity presented itself, maybe even snap a photo of it in its natural habitat for our scrapbooks back at home.

As we walked past the pairs of men and women—young and old, gay and straight, creepy and creepier—we arrived in the dark, red-lit concrete jungle, eyes open and alert.

"What's that smell?" my young charge asked me upon our entrance.

"That, my dear boy, is the scent of sex," I replied.

"It smells like candy," he said, "and wet feet."

OUR JOURNEY BEGAN. We came prepared with only a canteen, Purl and our honour—we had no idea of the obstacles we had yet to encounter.

As we navigated our way through the booths and huts, out of nowhere a lecherous woman grabbed my assistant's arm and asked if he would like to try some lube. How exactly would he try the lube? We didn't stick around to find out.

Girls wearing little more than sad, sad smiles were thrusting out pamphlets and flyers for free pay-per-minute porn at us in every direction. There was a deranged female version of Ron "Pocket Fisherman" Popiel that tried to sell us a personal shaving kit, one so specialized that, if we so desired, we could use the stencils that were included in the kit to shave our initials or a lightning bolt into our pubic hair, to "please and titillate our man," she declared through her cordless headset.

There were stands showcasing professional erotic photography, selling corsets and naughty french-maid costumes, and even one with glass (yikes!) sex toys. Free spankings were offered at every turn. Thankfully, with some fancy footwork and the flash of a shiny object, we skillfully managed to avoid the most disturbing creature of all: the balding, middle-aged male tantric sex practitioner.

The search for the DHD was going nowhere. Booth after booth, all we saw were female-oriented items like vibrators and strap-ons, save for the one strap-on model we saw that was specifically for a straight man called the "Menage à Trois for Two." I'm not explaining.

We wandered over to the elevated mainstage to regroup and watched some females who seemed to be already stor-

ing some weight for the winter dance fully clothed to the song "Promiscuous." I wondered if Nelly Furtado knew that her feel-good hit of the summer was being used for such unsavoury purposes—I made a note in my journal to alert her of this matter immediately.

The hunt started up again after we saw a lesbian weighing a small but ample double-ended purple vibrator in both of her hands as if it was a hunk of lumber, but once we investigated the area further, the DHD was nowhere to be found. After trudging aimlessly through the maze, stopping briefly to determine whether or not we actually found the wandering pack of oiled male exotic dancers attractive or not, we thought some food might rejuvenate us.

Jake and I were both famished, but were unable to swallow the irony of the mini-donut stand that stood directly next to the hot-dog one, so we briefly debated trading some currency for a couple of chocolate penis-shaped lollipops. Alas, we couldn't come to a conclusion as to which size (S, M or L) and type (white or dark) would have satiated our specific appetites, so we decided to forge ahead without sustenance. We would grab some McDonald's on the way home.

Then, out of nowhere, it appeared. The DHD we'd been looking for. Flesh-coloured and popping with pink veins, we saw it from a distance, through a crowd of people, and cautiously made our way closer until it was within an arm's length away.

"I thought it would be bigger," my naive pupil said as he carefully held the subdued DHD in his arms.

"Well Jake," I chastised. "I think 30' long and 6' wide is plenty big, don't you?"

"I suppose," he sighed.

Because this was merely an observational expedition, we left without a trophy. On our way out, we ran into some of Jake's fresh-faced contemporaries. The two females were interested in our findings—while Jake disseminated the information, their male companions were talking in front of a screen depicting two opposite sex members of our species scronking. I think the word is, like there was no tomorrow.

"Look! He just came all over that chick's ass," the blonde one said.

"Huh," the blonder one said. "Oh yeah. So are we going to Earl's after this or what?" Ah, the circle of life.

IN CASE YOU DIDN'T already know, it's AIDS Awareness Week. HIV Edmonton has some really amazing events planned over the next couple of weeks worth attending for fun, learning and for supporting the organization. On Thu, Nov 23 there will be a memorial service at 7pm at the Sacred Heart Parish (10821 - 96 Street). There's the Memorial Round Dance on Sat, Nov 25 and on Wed, Nov 28 there is going to be what I'm sure will be a very enlightening presentation of Edmonton's GLBT community's involvement in AIDS activism over the years.

Looking ahead, there will be a couple events held at Buddy's and at Remedy next Thu, Nov 30 that I don't have room to write about this week but will in more detail for the next issue, so check out www.hivedmonton.com for more info about these and the other upcoming events. ♡

LISTINGS FOR YOU

EVENTS WEEKLY

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OR E-MAIL QUERIES AT LISTINGS@VANWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ACCOUNTING AND FINANCE FOR NON-PROFIT ORGANIZATIONS Stanley Milner Library, Sir Winston Churchill Sq. www.cassfraser.ca • Presented by Rupert Cass of Cass and Fraser Chartered Accountants • Nov. 23 (1-5pm) • Free, pre-register

ANADOLIAN NATIVE FRIENDSHIP CENTRE (1101-1102) (479-1999) • Basketball, every Mon (5-7pm) • Healing Circle; every Mon (6-8pm) • Boxing; every Mon/Thu (7-9pm), every Tue (5-7pm) • Volleyball, every Tue (6-8pm) • Sewing Circle, every Tue (6-8pm) • Beadwork Class; every Wed (6-8pm) • C.N.F.C. Pow-wow; every Wed (6-9pm) • Hip-Hop Class; every Thu (5-7pm) • Cree Class, every Thu (6-8pm) • Elders and Residency; every Fri (all day) • Safe Using and Harm Reduction, Last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night, every Fri (6-8pm)

COALITION AGAINST WAR AND RACISM International Hostel basement boardroom, 10647-81 Ave • Monthly meeting discussing political developments • Wed, Dec 13 (7pm)

CONVERSATION CAFE Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

DAY OF LOST PLACES In front of City Hall • A candlelight vigil to mark the loss of urban natural areas hosted by the Friends of Alberta's Urban Natural Areas • Fri, Dec 1 (7pm)

DISCOVERY CAFE—IS PEACE POSSIBLE? Grant MacEwan College City Centre Bookstore • Hosted by Sandra Mooney-Ellerbeck, Facilitated by Nancy Mackenzie, music by Carrie Hryniv, readings by Rusti Lebay, Nancy Mackenzie, Pierrette Requier, Julie Robinson, and Thomas Trofimuk • Nov 25 (1-2:30pm) • Free

DIVERSITY AND THE LANGUAGES OF REASON Tory 10-4, U of A Campus (492-7321) • U of A Political Science Speaker Series: Lecture by Dr Emmanuel Chikwudi Eze • Thu, Nov 30 (3:30pm)

EDMONTON SINGLES DINNER AND WINE CLUB www.esdwc.com (465-9979) • Dinner, wine, and dancing • Nov 27 and Dec 15

HOW TO BUILD IT Grant MacEwan College, City Centre Campus, 10700-104 Ave, Rm 6-313H (497-5616) • Presented by the Resource Centre for Voluntary Organizations, featuring speaker Tim Haak • Sat, Nov 25 (8:30-9am) • \$30 (incl continental breakfast and lunch, pre-register)

GREAT EXPEDITIONS—HOSTEL TRAVEL Hostelling International, 10647-81 Ave (454-6216/455-6741) • Christmas potluck and favourite slides • Dec 11 (6:30pm)

IMAGES AT RITZ CAMERATOTHEATRE 6415-106 St (463-9776) www.imagesat.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership/\$50 (family)/\$20 (full-time student), visitors may attend three times before joining

INTERNATIONAL HUMAN RIGHTS DAY WRITE-FOR-RIGHTS Earth's General Store, 2nd Fl, 10832 Whyte Ave (439-8725) • Amnesty International's Write-for-Rights Write-A-Thon • Sun, Dec 10 (11-5pm)

LUNCH BY THE BOOKS Stanley Milner Library, 1st Fl • What Can Happen When Communities and Universities Work Together? Lecture by Jeff Bisanz • Dec 7 (12:05-12:50) • Free

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society 11403-101 St www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamecho, beginner Tue (7pm), intermediate Wed (7pm), advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.blwso.org, Raja Yoga Meditation

PANFEST Bonnie Doss Pool, 8648-81 St (642-7584) • Adult only indoor skinny dps • Fri, Nov 25 (9-11pm) • Tickets available in advance only at Where Fannies Live

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PHILOSOPHERS' CAFE Stanley A. Milner Library (Basement in the Edmonton Room), 7 Sir Winston Churchill Square • Seeing Double: What—if Anything—Do We Need to Know in Order to Appreciate Artworks? featuring Dr. Amy Schmitter • Sat, Dec 2 (2-3:30pm)

THE REAL BEAUTY WORKSHOPS 44 Lister Centre U of A Campus, www.campaignforrealbeauty.ca/workshops • Sessions for young girls aged 8-12 and their adult female mentors (mothers, relatives, friends—anyone interested in starting a dialogue on beauty and self-image with a member of the next generation • Sat, Dec 2 (10am-12pm, 9:30am check-in) • \$5 (donation per person, funds go to NEDIC, the National Eating Disorder Information Centre)

SELF ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

TOASTMASTERS CLUBS • 'N'ORATORS Beverly United Church meeting room, 11919-40 St (476-6963) improve speaking skills, leadership skills, time management, organizational, listening and social skills, every Wed (7-9pm) • **PURSUERS** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-6808) www.pursuers.org, weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm)

VEGETARIANS OF ALBERTA Riverdale Hall, 9231-100 Ave • Special Christmas potluck dinner, bring a vegetarian, vegan or raw dish for at least 8 people • Dec 10 (5-30-

6:30pm dinner, 6:30-7pm entertainment) • \$2 (member)/\$3 (non member)

WASKAHEGAN TRAIL ASSOCIATION • (434-9675) Free guided hike, approx. 8.5 km at Emily Murphy Park, Nov. 26, meet at 10am at Emily Murphy Park, South end of Groat Bridge

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISexual WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwcdmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun. Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Dormateila NE1 in The GoDanna House, DJ WestCoastBabyDaddy • Mon. Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue. Free pool and tourney, DJ Arrowchaser • Wed. Pump day with DJ Sexy Sean • Thu. Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri. We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat. Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7950) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm) http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms), Speakers Series. Contact Kris (kwellis@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm) • Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

NORTHERN CHAPS Boots Bar, 10242-106 St, www.northernchaps.com • Edmonton's Original Leather-Fetish-Uniform Club, presents Snow Queen 2006 • Sat, Dec 2 (10pm) • Bring a new, unwrapped toy for 630 CHED Santas Anonymous

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night. Bears Club, last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group. Mens social and discussion group, every Sun (7pm), Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night. Movie nights with themed movies and discussion afterwards, every Mon • TTQ Alliance. Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month, tri-qualiance@shaw.ca, 710-1412 • GLBT Seniors Drop-In. Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting; Thu 7-8pm, CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm); yuy@shaw.ca, www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study, Sat (12-2), suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu-Sun 8pm-3am, Fri Sat 8pm-4am • Thu. Gorgeous featuring hostess Dr. Lexxi Tronic. Featuring Drag Kings and Queens, burlesque and rotating game shows. Bands upstairs monthly • Fri. All Request Dance Party every Friday with DJ Jazzy • Sat. Always like New Years Eve. with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun. A fabulous Drag show every Sunday featuring hostess Connie Lingua. Rotating guests, live singers and drag Queens, with contests \$2 cover; free pool all night long • Weekends \$4 (members)/\$6 (non-member)/Sun \$2 cover

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tuzzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

AINEMBABAZI CHILDREN'S PROJECT Ivory Club, 2940 Calgary Trail (975-1116/452-7992) • Fundraiser featuring Atilla the hypnotist, a silent auction and more • Nov 26 (2-5pm) • \$20/\$10 (child under 12), proceeds to support orphans/children affected by the AIDS crisis in Uganda

CANADIAN FOLK MUSIC AWARDS Horowitz Theatre, 8900-114 St (433-6281) • Performances by Ian Tyson, Lynn Miles, Doreen Dunn, Digging Roots, Alpha Yaya Diallo • Best • Sun, Dec 10 (7:30pm) • \$4, show celebration in Lister Hall at 7

CHRISTMAS BAZAAR 2006 King's Union 9125-50 St (440-4661) • Sat, Dec 2 (10am-5pm) (child 12 and under) • Proceeds go to the needs items for The King's Union

THE GRAND BAZAAR ON 116TH 9320-118 Ave • Featuring designers, artists, musicians, and performers • Sat, Dec 2 (10am-5pm), Sun, Dec 3 (noon-4pm)

HOMES FOR THE HOLIDAYS Home Rd (420-1757) • Five homes will be day season by local designers, florists. Presented by Junior League of Edmonton • Nov. 24-26 (Fri 5-9pm, Sat 6pm) • \$25 at TIX on the Square

KALEIDOSCOPE CHRISTMAS 11110-108 St (439-2797) • Dinner, nostalgia and music • Tue, Nov 28 (10am-5pm) (Society members)/\$34 (non-member)

MINKHA WOMEN'S KNITTING COOPERATIVE Bolivia Windsor Park Community Centre (436-5732/433-3208) • Handknit House • Sat, Dec 9 (10am-4pm)

MEMORIAL ROUND DANCE Hwy 50 (between Devon and Hwy 63) • AIDS Awareness Week • Sat, Dec 2 (10am-11pm); 7pm round dance

REBUILDING HOPE, AN EVENING WITH LAURE Fantasy Land Hotel, WEM 1770m • Presented by Ubuntu Edmonton • Cocktails/silent auction, 7pm dinner at TIX on the Square

REEL WORLD DOCUMENTARY SERIES Building (CAB) 243, 11330-89 Ave (493-8941) • *Bhopal: The Search for Justice* • 7pm

ST ALBERT FILL A BUS Canadian Tire, Sobies and Wal-Mart, St Albert • Transit drivers, donations go to the St Albert help with their Christmas Hamper Campaign (9am-5pm)

KARAOKE

BAR-B-BAR 4249-23 Ave (461-1111) (9pm), James, Mr. Entertainment • James, Mr. Entertainment

CAMELOT SPIRITS BAR Sun (8pm-12) with Jeannie and E

CASTLEDOWN'S PUB 1675-100 St • 1am) with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB • Every Tue (9pm) with Son

CROWN AND ANCHOR • Every Thu

ECCO PUB 9605-66 Ave (435-5050) • 6pm with Sonia, Prosound Product or

FRANCY'S PUB • Thu-Sat (9pm-2am), with Jeannie

HAS PUMP • (9:30pm) Gord's Best Live S

HAWKEYE'S TOO 10044-102 St (421-9558) • (8pm-midnight), with Deb Thulin, Hot Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St • Fri-Sat (10pm-2am) Gord's Best Live S

LIONSHED PUB Coast Terrace Inn, 44 • (431-5815) • Every Sun (8pm) With E

MAZADAR 10725-104 Ave • (5pm-late) with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm) with S

NEWCASTLE PUB • Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave • Thu (9pm-1am)

ON THE ROCKS 11740 Jasper • Mondays: Every Mon (9pm); Mondays: Scott Parsons • Salsa and the City, and Salsa lessons, every Thu (9pm)

ORLANDO'S 15163-111 Ave • Wed/Thu/Sun (9:30pm-2am) with T

PEPPERS Westmount Mall • Every Thu (9:30pm-1:30am) with Productions

RATT 2-900 Students' Union Bldg, (492-2153) • Hey, What Are These Two That Tune every Tue with Colin Kuegel, every Wed (9pm) with Colin and Dan

ROSARIOS 11715-108 Ave (447-4722) • Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Du (423-3499); every Mon-Sat (9pm-1am) Highstreet, 10315-124 St (481-1000) Strathcona, 10475-80 Ave (433-1111) (9:30pm-1:30am) • 99 St, 63 Ave (1am), with Off-Key Entertainment

SANTANNAS 17930 Stony, Fwy • Rd (481-78) Wed (8pm-12), with Jeannie and B

SPORTSWORLD INLINE AND ROLLER SKATING 13710-104 St (472-8336) • Every Tue (8pm-11pm), Sat-Sun (1-5pm)

THORNSBY HOTEL • Every Sat (9 Prosound

X-WRECKS LOUNGE 10143-111 Ave (11:30pm) with Sonia, Prosound

YESTERDAY'S 112-205 Carnegie • Every Thu (9:30pm-2am) with Off-Key

ZAXX ON 51ST AVE 10525-51 Ave • Karaoke Nights Every Fri (10pm-1am)

ASTROLOGY

VIEW WEEKLY.COM

APR 19

I be a genius of awkward-
coming week, Aries. What
is that you'll have a knack for
half-right thing at the half-right
yet that's exactly what'll be
in order to bring about unex-
comes that are in everyone's
sts. In the short run you may
fect mess, but I bet that will
add more beauty and intrigue
culture

APR 20 - MAY 20

ma and Grandpa of the Taurus
ope has been prepared for: I'm
will bring your helpful influ-
on our little darling's dilem-
y that in your own past you
to navigate your way through
similar to those that Taurus
ng. So even if you have died
spirit form, please bestow your
f encouragement, whether
by phone, via telepathy, in
in person.

MAY 21 - JUN 20

image of archetypal psychology.
erosgamos means "sacred mar-
may refer to a literal coming
f two people whose bond is a
d. Their love for each other
in inspiration to their community
izes them both to express their
Because their union is ded-
higher cause beyond their per-

sonal happiness, they strive with ingen-
ious devotion to transmute the dark, unripe
aspects of their own nature. The term
hierosgamos also has a bigger meaning,
beyond the enlightened relationship of two
intelligent people. It may refer to any
merger of opposites that's precipitated
through divine grace and that unleashes
surprising healing in all directions. In the
coming weeks, Gemini, you are a prime
candidate to experience at least a
metaphorical version of *hierosgamos*.

CANCER (JUN 21 - JUL 22)

"A quiet evening alone with friends can
be an ecstatic experience for Canceri-
ans," say Gary Goldschneider and Joost
Elffers in their book *The Secret Language
of Birthdays*. "Yet many born under this
sign have strange aspects to their person-
alities which must be periodically
revealed in public." I suspect this descrip-
tion will be particularly apt in the coming
weeks. You may feel an irresistible urge
to express your eccentricities to a bigger
audience. My advice is to make definite
plans to unveil the most interesting ver-
sions of your oddness at times and places
of your choosing. That way it won't unex-
pectedly pop out half-cocked when it
might cause embarrassment.

LEO (JUL 23 - AUG 22)

"The lover knows much more about
absolute good and universal beauty than
any logician or theologian," wrote
philosopher George Santayana. I agree
with him. That's why, as I analyze the
astrological omens, I can confidently pre-
dict that you will have the right to claim
all of the following titles in the coming
weeks: the Beguiler with the Most Entic-

ing Ideals, the Moral Authority with the
Most Trustworthy Allure, and the Charmer
with the Most Ethical Temptations.

VIRGO (AUG 23 - SEP 22)

In the fairytale *Hansel and Gretel*, a
wicked stepmother convinces her husband
that the only way the two of them will sur-
vive poverty and starvation is to take his
children deep into the woods and abandon
them. That way there'll be two fewer
mouths to feed. The kids overhear the
plan, and as the adults lead them into the
middle of nowhere, Hansel, the son, sur-
reptitiously leaves a trail of white stones.
This allows him and his sister Gretel to
find their way back home later. The step-
mom is chagrined. A few weeks thereafter,
she once again convinces her spouse to
leave the children in the wastes. This time
Hansel drops breadcrumbs to mark the
path, but they're eaten by birds and the
kids have no way to get back. Moral of the
story: When you get sucked away from
your source, leave clues that are more like
stones, not crumbs. Alternative moral of
the story: Don't return to a source that
doesn't want you there.

LIBRA (SEP 23 - OCT 22)

"The ancient Greeks knew that learning
comes from playing," writes Roger von
Oech in his book *A Whack on the Side of
the Head: How You Can Be More Creative*.
Their word for education, *paideia*, he says,
was close to their word for play, *paidia*.
Your next assignment, Libra, is right in line
with this theme. First, identify the teach-
ings that will be most important for you to
master in 2007. Second, figure out how to
include play as a major component of your
learning process.

SCORPIO (OCT 23 - NOV 21)

You know those fuel-delivery planes capa-
ble of pumping gas into a larger plane
that's already aloft? I think you'd benefit
from enlisting the services of their
metaphorical equivalent in the coming
week. Given how high and fast you're soar-
ing, it would be a shame for you to have to
come all the way down to earth to fill up
your tank. And yet it's clear to me that, one
way or another, you're going to have to
replenish your supply of propellant.

SAGITTARIUS (NOV 22 - DEC 21)

"Whether we are on the threshold of a
Golden Age or on the brink of a global
cataclysm that will extinguish our civiliza-
tion is not only unknowable, but undecid-
ed," said Edward Cornish, president of
the World Future Society. I bet that in the
past year you've had comparable fan-
tasies about the fate of your own person-
al destiny, Sagittarius. At times, it must
have seemed as if you were teetering on
the brink of a sulfurous abyss that was
within shouting distance of the yellow
brick road to paradise. Talk about conflict-
ing emotions! But now that crazy-making
chapter of your life story is coming to an
end. No more teetering for you. No more
inhaling noxious fumes from the infernal
regions. I believe you have already been
offered or will soon be offered an escort
to the beginning of the yellow brick road.
Let's hope you're not so addicted to the
fascinating glamour of your pain that you
turn down the escort.

CAPRICORN (DEC 22 - JAN 19)

"The problem, if you love it," said Jiddu
Krishnamurti, "is as beautiful as the sun-
set." He did not mean this ironically, nor

was he indulging in sentimental wish-ful-
fillment. He was one of the toughest-
minded spiritual teachers ever born. As
you slip into a phase when your problems
are especially gorgeous and entertaining,
Capricorn, I urge you to remind yourself of
his wise thought at least five times a day.
Here's a second nugget for you to chew
on often. It's a lyrical, hard-assed Zen
proverb: "The obstacle is the path."

AQUARIUS (JAN 20 - FEB 18)

Your assignment in the coming weeks,
Aquarius, is to become a coordinator of
synchronicity and director of synergy in all
the environments where you hang out. To
begin, remind yourself of what those
terms mean. Synchronicity is the wonder-
fully spooky feeling that comes when two
or more events occur in a way that might
superficially seem to be mere coincidence,
but that is actually a sign of a deeper
underlying pattern that transcends ration-
al understanding. Synergy is when two
power sources collaborate on a surprising-
ly energetic creation in which the whole is
greater than the sum of the parts

PISCES (FEB 19 - MAR 20)

If you want to be in perfect alignment
with the astrological omens, you will live
your life in the coming weeks with a
restless confidence that bigger is better.
You'll risk going over the top, digging too
deep, and stretching your limits beyond
the comfort level. I suspect you'll even
begin to resonate with the description
once applied to Hong Kong by its last
governor: "sparkling, noisy, argumenta-
tive, handsome, cluttered, exotic, inter-
national—all the things a great city
should be." ♥

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ELOPE Musical Theatre will be staging *Hello Dolly*
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nities. Please e-mail planetze@shaw.ca or call 428-
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VUEWEEKLY CONTEST RULES

Unless otherwise specified,
the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

ARTIST TO ARTIST

ANIMATED FILM CONTEST FOR YOUNG CANADIANS- MAKE THE PIXELS DANCE: from now 'til Jan. 15, 2007 on the NFB's Focus on Animation Web site. Youth from 9-20 are invited to grab a cell phone or digital camera and make a film up to three minutes long, with the ordinary-or not so ordinary-materials around them. nfb.ca/animation.

Wanted: A Director/Filmmaker with a need for a project and a passion for Ninja's and Comedies. ReVeN@SeducingInternalNeeds.com

Call for poets to participate in S Country Fair 2007, the Lotos Land spoken word stage. Email Blaine or Dee at mostvocal@canada.com, give a sample of work (2-3 poems), a bio.

SNAP Gallery classes in silkscreen, etching, letterpress and bookbinding in Oct/Nov. Call 423-1482

Artsy Mum, a collective of artists with young children, seeks similarly encumbered ambitious artists to share resources and childcare. artsymum@gmail.com

Seeking dancers to perform for possible New Years Eve bash. Drop by the studio or call Planet Ze Design: 428-3499

Planet Ze Design looking for performing artists, models, dancers, and actors in regards to Edmonton Fashion Week. Call 428-3499 for more info. Drop-ins welcome. 10055-80 Ave.

Call to Enter: **ArtsHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Open Auditions: every Thursday evening, 8pm-12am at THE IVORY CLUB 2940 Calgary Trail, Edmonton's only Dueling Piano Bar. For info Ph Tim @ 904-7455.

ARTISTS/PHOTOGRAPHERS: darkroom to share, excellent equipment. Nominal fee for chemicals/photo paper. Bernadette @ 868-7353 or email: belaberge@shaw.ca

Only a few days left to get your applications in for the 26th annual Edmonton International Fringe Theatre Festival!! Application deadline for all Indoor and TYA shows is November 24th. The lottery will be held **Monday, Nov. 27th, 5 pm.** Application forms at www.fringetheatreadventures.ca

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MUSICIANS

Drummer needed for 4-piece original rock band Cassidy. Weekly jams/regular gigs. Visit www.cassidyrock.com or call Sean 424-0875.

Local a cappella group seeking singers. Looking for one male and one female, or two females. Contact info@svenblvd.com if you're interested.

Exp. mature **beats player** w/vocals seeks like-minded musicians for weekly jam sessions (classic rock covers). Occas. no bar gigs. No drugs. Mike 474-3740.

Multi-instrumentalist from Leduc looking for other musicians to create music together. 980-4009.

Wanted top 40/classic rock and blues bands. Promo pack and CD to J's Pub, 11827 St. Albert Trail.

LOST AND FOUND

FOUND: PINK IPOD on bus Nov. 7, Tues. ppb@telus.net to ID.

VOLUNTEER

Christmas Morning Smiles Campaign • Meals on Wheels are accepting unwrapped new gifts suitable for seniors. Drop off at Meals on Wheels, 11111-103 Ave, Dec. 1-15 • Gift wrapping open house at Meals on Wheels: Dec. 11, 1-4pm • Delivery of gifts: Dec. 18-Christmas Day. Ph 429-2020 for info.

Team leaders needed to volunteer for the **Christmas Bureau.** Schedule and oversee other volunteers at donation desks and special events. Ph Lana at 414-7682 or www.christmasbureau.ca.

Volunteer for New Year's Eve Downtown. Indoor and outdoor security, craft area supervisors and attendants and snowball throwing challenge attendants and more. Commitment of only 5 hours. Call Scott at 423-2822 ext. 31. www.eventsedmonton.ca for more info.

Fall hours of **Edmonton Bicycle Commuters, BikeWorks.** Edmonton's volunteer run bike shop are Wed 5-9pm and Sat 12 (noon)-5pm. Hours are subject to change, please call ahead to confirm: 433-2453.

Help to broadcast news for blind and print-restricted Edmontonians! Email edmonton@voice-printcanada.com, or call 451-8331.

Volunteers Needed! to teach conversational English to adult immigrants at a public library. Various locations, avail. 1-2 days/wk. No Experience required. Call Judy 424-3545.

Volunteers Needed! to be an interpreter for Spanish speaking newcomers to Canada. Call Judy 424-3545.

Volunteers Needed! for simple clerical and non-solicitation phone calls. Downtown, flexible schedule 2-8 hours/week. Call Judy 424-3545.

Volunteer Yoga Instructor: Strathcona Place Senior Centre. Ph Rita Mittelschadt 433-5807.

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973.

First formational meeting of the Canadian Church of Pagan Humanism. **Foundresses, nuns, and Directors needed.** For info and time, call Trey at (780) 477-2540 or cageytlc@telus.net.

Literacy Tutors Needed. Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

Volunteer in Strathcona Place Senior Citizen Centre Dining Room, Ph Terrie Shaw, 433-5808.

Mentors for Children/Youth. Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

SEEKING musicians, literary and visual artists for the U of A Hospital's **Artist on the Walls** volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428.

WE CAN FOOD BASKET SOCIETY seeks volunteers in the Westview Village neighbourhood. Ph (780) 413-4525 www.wecanfood.com

Volunteer for Canadian Mental Health contact CMHSA-ER at 414-6300 or check www.cmha-edmonton.ab.ca.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3906. Reimbursement provided.

Volunteer to Strathcona Place Senior Citizen Centre Outreach Program. Ph Jo Royal 433-5808.

The Edmonton Mennonite Centre for Newcomers is seeking immigrants who are visual artists. www.emcn.ab.ca. Full details: Jacqueline Zaro, 424-7709 / E: jzaro@emcn.ab.ca

ESL Tutors urgently needed! Call P.A.L.S. at 424-5514 to help someone learn English as a Second Language. Training and materials are provided.

Kiwanis Club is seeking volunteers to become part of the global Kiwanis. For info contact Colin Reichle at 460-9639 or Marg Day at 476-5033.

Become a friend to a NEW Canadian. Dulari at 474-8445 or www.eisa-edmonton.org

Volunteers needed to **teach English as a Second Language** to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9516.

IS DRINKING A PROBLEM? A.A. CAN HELP! 424-5900

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FEMALES NEEDED!!! Make \$799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls. Call Jamie for more info. 1-800-474-8401

Old Strathcona Youth Society: Looking for youth aged 21+ interested in working with high school drop-in setting. Ph Naomi 498-5947, osyc@telus.net

We believe that all children have a right to live in families and schools, and that all adults deserve to have real jobs, homes and friends. Ph 454-1111 help to open the gates to community living in a new way.

HipHopaYouth Group: looking for creative youth who want to learn more about liver health, designers, health promoters, public speakers, etc. come, we will provide mentoring. Ph Melissa 454-1111

Become a distress line volunteer. Training begins in Nov. Ph The Support Network, 770-1111 www.thesupportnetwork.com

Volunteer for the **Canadian Birkbaker**
E-mail: info@canadianbirkie.com
www.canadianbirkie.com / Ph 430-7111

Red Cross is seeking energetic, caring committed community members to become Prevention Educators for its **Responsible Violence and Abuse Prevention** program session this fall. Contact Deanna Key (780) 432-1137 E: deanna.key@redcross.ca www.redcross.ca

The Sexual Assault Centre of Edmonton seeks volunteers to take calls on our 24-hour Crisis Line. Information and upcoming training dates www.sac-edmonton.ca

ESL Tutors urgently needed. Call P.A.L.S. at 424-5514. Help someone learn English as a second language. Training materials provided.

CPAWS Edmonton Boreal Education: Presenters needed. Contact CPAWS Ed. education@cpaws-edmonton.org for info.

Volunteer Drivers needed for the Senior Citizens Driving Centre, 2-3 hrs Mon-Fri. Ph Arlene 433-5808

Society of Seniors Caring About Seniors needs drivers needed to assist frail seniors to appointments; \$8/ride. Ph Val 465-0311

Wecan Food Basket Seeks Volunteers. Opportunity for people on limited incomes to provide quality nutritious food at affordable prices. Help needed in the Bonnie Doon area to help prepare orders. Ph 413-4525

If you would like to reconnect with your volunteer cooperation agency, or are looking to connect with other returned volunteers visit www.volunteer.ca

Food Not Bombs Looking for people to help with cooking and serving of meals every Sunday 12-5pm. 8751 or e-m: foodnotbombsedmonton@bellsouth.net

Overwhelmed? In a tough spot? Talk to a Professional. Fee Walk-In counselling 482-INFO (4638) The Support Network, www.thesupportnetwork.com

YEAR ROUND ON-LINE AUCTION for All Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233 <http://auction.edmonton24hourrelay.com>

Living Positive, looking for volunteers to help with programs and fundraising activities. Ph 433-5808 m: info@edmlivingpositive.ca for info.

The Sexual Assault Centre of Edmonton seeks volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from home. Ph 423-1102

A call for volunteers - Action for the Community: Questions about AHC programs? 944-4687 Visit: www.actionforthecommunity.ca

Volunteer for the **New Neighbours Project** Edmonton Immigrant Services Association. Become a friend to a NEW Canadian. Ph Dulari 474-8445

If you OR your brother/sister has schizophrenia, call 6033 to be in research study. Expenses covered.

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ALT.SEX.COLUMN

ANDREA NEMERSON
andrea@altsexcolumn.com

periences has ever said she preferred smaller ones, which suggests that many women who say size doesn't matter have never had sex with a bigger man, so are not really in a position to say.

I'm very frustrated at what seems to be a cover-up, with the vast majority of research stating that size doesn't matter even though every woman questioned says that she prefers a penis over seven inches and thicker than average.

LOVE, FED UP

DEAR FED

Whoa! Dude! You need to stop right there while I figure out what to do with you. If you need to hear that the universal palliative (size doesn't matter) is horseshit, of course it is—just like any other opinion masquerading as an eternal verity. Universal truths are always horseshit.

Actually, you're right. Women lie to men, especially to you. In truth, we dream of donkey dick and can hardly bear to gaze

upon your miserable, wizened swizzlesticks in the bright light of day. If it weren't for the money, we'd drop you in a second.

That didn't help, did it? It wasn't true, either, but this is: first off, everything you know is, if not wrong, at least subject to review. Even the ubiquitous average penis has recently been called into question. The original research, which placed the vast majority of American erections squarely at six(ish) inches, came to us via the increasingly dubious Kinsey Report. Kinsey sent his subjects home to measure themselves, OK?

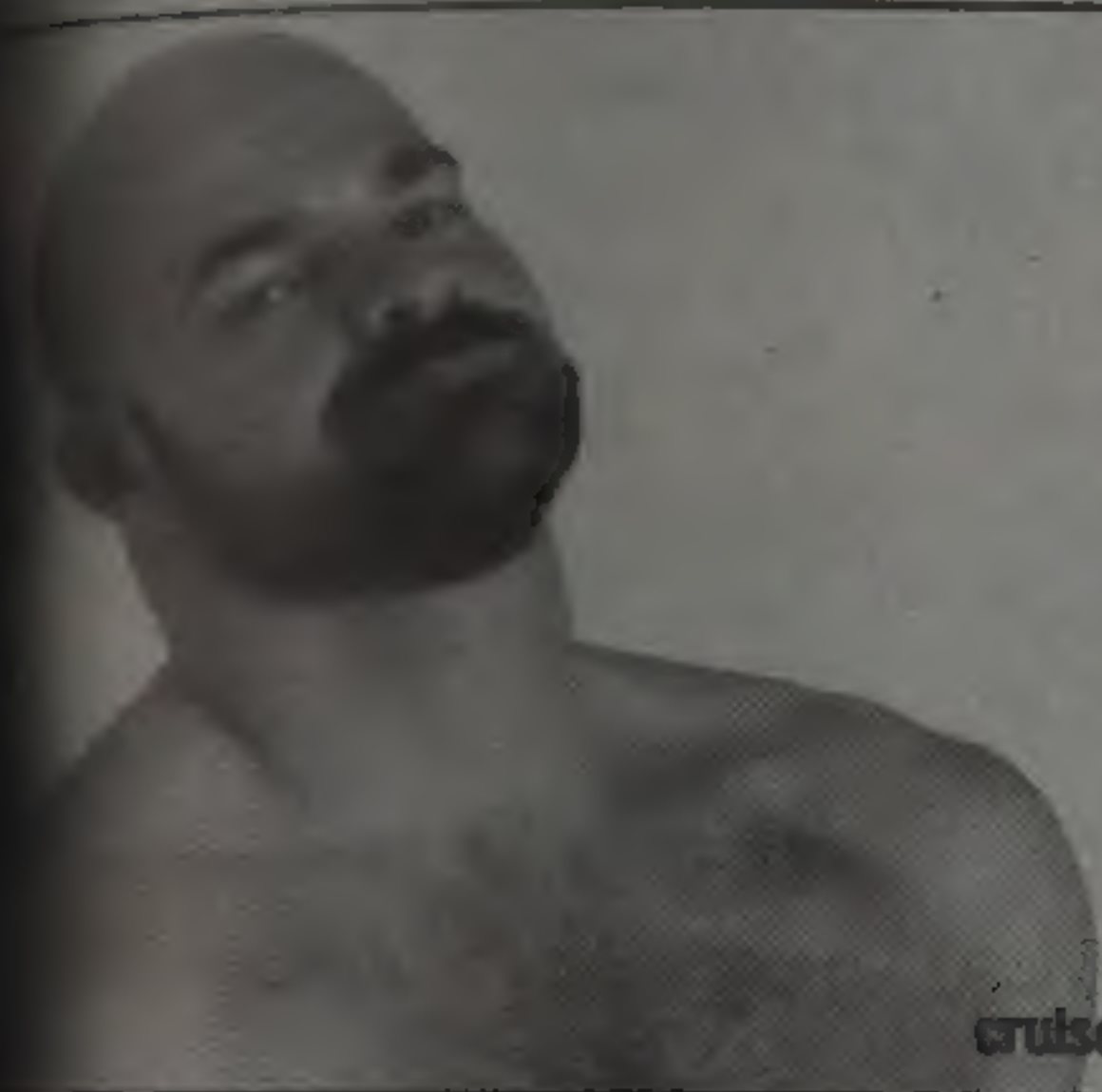
Alfred K, long pictured as a bone-dry, respectably disinterested taxonomist with no axe to grind, has been recently exposed as a randy old freak out to prove that he wasn't the only pervert in postwar America. To say that his personal agenda biased his results would be putting it lightly, to put it lightly. Anyway, more recent measurements, taken right here by UCSF urologists, reveal a less overween-

ing average weenie: 5.1 inches long and 4.9 inches in girth. I'm not saying this is final, either, but it's worth a mention.

I DON'T KNOW upon what research you're basing your claims that all women feel this and all men fear that—none at all, I think. Real, scientific sex surveys are nearly nonexistent, and the index to the last one, Sex in America, leaps from "penicillin" to "permissiveness" with nary a mention of penis size. Except for one (some women really are reluctant to state their preferences), your "facts" are mostly fancy, and some of them are very odd. After fretting endlessly about how women secretly prefer whoppers, you go on to claim that that isn't the scary part—no, what's really scarifying is how women might fantasize about whoppers. Since you're aware that fantasy can't hurt you or yours (remember that swimsuit issue?), so what if we did? Not that we do, of course. Perish the thought.

I will grant you these: (a) some women would much prefer a bigger (especially thicker) dick, given the kind of limitless choice with which real life so rarely provides us, and (b) the discourse around these issues has been radically simplified and somewhat suppressed by shortsighted but well-meaning "sex positive" pundits. I wouldn't go looking for some big conspiracy, however. One reason for the hegemony of "size doesn't matter" is probably that the truth is just so damned complicated. Who wants to hear "It depends," let alone "Bigger might be nice, but I chose you," which is (as you suspect) what many women might say if they felt free to tell the truth? Many women also fail to respond to the abstract concept of "giant penis," although they might like a particular one on a particular person, whose matters, as does "How big, exactly?" The blue whale, after all, has a 10-foot pole, and I wouldn't touch it.

LOVE, ANDREA



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